THE SECOND ANNUAL OF ILLUSTRATIONS FOR ADVERTISEMENTS IN THE UNITED STATES

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THE SECOND ANNUAL OF ILLUSTRATIONS FOR ADVERTISEMENTS IN THE UNITED STATES

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THE ART DIRECTORS CLUB

NEW YORK

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The Art Directors Club, Inc.
New York

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THE ART DIRECTORS CLUB
1922

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THE EXHIBITION

The Second Annual Exhibition of Illustrations
for Advertisements in the United States held
by the Art Directors Club at the Art Center
65 East 56th Street, New York
During October, 1922

The Art Center, New York
Home of The Art Directors Club

REPORT OF THE EXHIBITION COMMITTEE

At the close of the first exhibition of advertising art, in the spring of 1921, many observers said: "It will not be possible to present another year a show of so high a standard." That first one was enriched with illustrations which had been used during the most prosperous and prolific period in the history of advertising. But even while it was in progress, there had set in a business depression which was greatly restricting the use of advertising, and which might have been expected to be reflected in the quality of illustrations.

We opened this second exhibition, however, confident that those who viewed it would endorse our belief that the standard of the paintings and drawings which had been hung was quite as high as that of the previous year. Furthermore, the number of originals in the second show was exactly the same. This was due in part, perhaps, to the greater experience and diligence of the committee in searching out the best work, and to the greater willingness of the owners of originals to lend them. There is also a more significant cause. In spite of the shrinkage in volume of advertising and the rigid economy during 1921 and 1922, we believe that the general quality of commercial illustration has steadily improved. The determination to make every advertisement have the greatest possible effect has led, in the case of the most intelligent users of advertising, to the employment of the best artists and the command of their best work. The Art Directors Club hopes that it is justified in feeling that the educational purpose of the first exhibition has to this extent been already justified.

A departure this year was the showing, with each original, of the complete proof of the advertisement in which it was reproduced. This is valuable for several reasons:

First, it shows clearly how the illustration was made a part of a complete advertisement, and this gives a basis for judging its worthiness, not as an art expression, but as a commercial tool.

Second, it shows how successfully the illustration lent itself to reproduction by the engraver and printer. This is in accordance with the recommendation made last year by the Jury of Awards, which said in its report: "Many artists do not have sufficient knowledge of, or give sufficient consideration to, processes of reproduction. We strongly recommend that in future exhibitions of this character provision be made for judgment of the exhibits with regard to their possibilities for successful reproduction."

Third, it shows in practical aspect the part played by the art director in collaboration with the artist.

ART DIRECTORS CLUB MEDAL OF AWARD, DESIGNED BY PAUL MANSHIP

REPORT OF THE JURY OF AWARDS

THE JURY, acting on recommendations handed down by last year's Jury, took the following considerations into account in making its awards:

1. The problem involved
2. Craftsmanship displayed
3. Reproducing qualities
4. Artistic presentation

In doing this, the Jury found it necessary to group the subjects according to the medium used.

Color subjects were divided between poster work and illustrations. In the poster class a medal and several honorable mentions were allowed.

Illustrations were subdivided into figure and still life; a medal was allowed in each class, with honorable mentions at the discretion of the Jury.

In black-and-white illustrations for half-tone reproduction, one medal and several honorable mentions. In black-and-white line drawings distinctions were made between illustration and straight decoration, and a medal with honorable mentions given in each class.

In photography, color and black-and-white were grouped as one, with a medal in this division and honorable mentions.

THE JURY OF AWARDS WAS COMPOSED OF

FREDERIC J. SUHR, *Chairman*

CHARLES DANA GIBSON CASS GILBERT EDWARD PENFIELD

JULES GUERIN WILLIAM J. BOARDMAN

AWARDS MADE IN THE ART DIRECTORS CLUB SECOND EXHIBITION

Section One

PAINTINGS AND DRAWINGS IN COLOR

FIGURES

First Award—Medal—To E. L. Blumenschein for a painting made for Steinway & Sons through N. W. Ayer & Son. Page 18.

Honorable Mention—Hester Miller for a painting made for the Richardson Silk Company through the Federal Advertising Agency. Page 19.

Honorable Mention—Linn Ball for a painting made for Genesee Pure Food Company through Dauchy Advertising Company. Page 22.

Second Honorable Mention—Rene Clarke for a drawing made for Crane & Company through Calkins & Holden, Inc. Page 20.

STILL LIFE

First Award—Medal—To Henry Howard Maust for a painting made for Swift & Company through J. Walter Thompson Company. Page 21.

Second Honorable Mention—Charles Irvine for a painting made for Procter & Gamble Company through The Blackman Company. Page 23.

Section Two

POSTERS OF ALL SIZES, INCLUDING CAR CARDS

First Award—Medal—To J. C. Leyendecker for Liggett & Myers Tobacco Company through Newell-Emmett Company. Pages 24-25.

Honorable Mention—C. B. Falls for Liggett & Myers Tobacco Company through Newell-Emmett Company. Page 26.

Second Honorable Mention—Stanley McNeill for Anaconda Copper Mining Company through George Batten Company. Page 27.

Section Three

BLACK AND WHITE ILLUSTRATION AND DESIGN

First Award—Medal—Herbert Meyer for Union Carbide Company through William H. Rankin Company. Page 28.

Honorable Mention—William Oberhardt for Liggett & Myers Tobacco Company through Newell-Emmett Company. Page 29.

Second Honorable Mention—F. R. Gruger for Arbuckle Brothers through J. Walter Thompson Company. Page 30.

Section Four

MAGAZINE AND NEWSPAPER PEN AND INK

First Award — Medal — Sidney E. Fletcher for S. W. Straus & Company through Albert Frank & Company. Page 31.

Honorable Mention—F. B. Hoffman for C. B. & Q. Railroad through J. Walter Thompson Company. Page 32.

Second Honorable Mention—John Liello for Richard E. Thibaut, Inc., through Joseph Richards Company. Page 33.

Section Five

DECORATIVE DESIGN

First Award—Medal—To Walter D. Teague for Phoenix Knitting Works through Gardner-Glen Buck Company. Page 34.

Honorable Mention—Guido and Lawrence Rosa for Scranton Lace Company through Barrows & Richardson. Page 35.

Section Six

PHOTOGRAPHIC

First Award—Medal—H. W. Scandlin for New York Shipbuilding Corporation. Page 36.

Honorable Mention — Winemiller & Miller for Save the Surface Campaign through F. J. Ross Company. Page 37.

Second Honorable Mention—Alfred C. Johnston for Dobbs & Co. Page 38.

ART DIRECTORS' SECOND ANNUAL EXHIBITION

Article reprinted by permission of Printer's Ink Monthly

By Earnest Elmo Calkins

The exhibition of the Art Directors Club, which opened recently at the Art Center, is the second one this organization has held. It reiterates in both range and quality the story told by last year's show. One would never realize without seeing it the large amount of unusually good work now being put into advertising illustration. More than that, this showing is a distinct advance over last year's. In one year the art work employed in advertising has improved noticeably. Not only is there more good stuff, but the good stuff is better. This is no mere advertising man's opinion, naturally jealous for the credit of his craft. It is an echo from the real, honest-to-God art critics, who look at this work not as advertising, but as art, and find it better, more significant, than some of the art-for-art's sake exhibitions.

I happened to write for this magazine the comment on the exhibition last year. More than that, many years ago I arranged the first exhibition of advertising art ever held in any land. Our trouble in those far-off days was to find enough passably good stuff to cover one wall. It was a noteworthy thing, a daring experiment in those days for an advertiser to permit really good work in his advertising. People still spoke with bated breath of that far-seeing clothing manufacturer who paid as much as two hundred dollars for a picture. Now every agency worthy of the name has an art director, whose sole duty is to see to it that each advertising plan has the advantage of the very best pictures or designs that can be made. How well these men do their work, how clever, skilful, creative they are, this whole exhibition is a witness.

While the same number of pieces is shown as last year, the general quality is better, and much good work was left out for lack of room. In other words, more good art work was used during the past year in the adornment, illumination or expression of advertising for newspapers, magazines, posters, window displays, cutouts and printed matter, of a kind worthy of being shown on its merits, than these several rooms would accommodate. Such is the appreciation by advertisers today, or at least by their faithful agents, of the power of the picture to tell a story, or create an atmosphere, or illustrate an idea.

The thoroughness with which this work is now organized commands our respect. First, there are the art directors themselves. The Art Directors Club includes the men who do this work for both magazines and advertising agencies. The two fields of work are

drawing together, and a fine thing it is that they should. They have much in common, for the same public that reads the stories and articles is expected to read and be influenced by the advertisements. So art work that is proper for the one is right for the other. Then there is the Guild of Free Lance Artists, an organization of 301 leading men of the country. Much of the work on these walls is by these men. Another invaluable ally has been the art agency. Some of the best work in the exhibition has been planned and executed by such agencies.

And then there are the engravers and printers, who have come under the influence of this new dispensation and who deserve credit for the way they cooperate. It is really astounding what a lot of ability is now at the service of the advertiser. Straight thinking, careful work, wonderful adaptation of the picture to its purpose, however subtle or intangible that purpose might be, shown in this exhibition, are not always found in the more self-conscious shows of the societies and academies. Art work must be judged and measured by what it tries to do. There is a difference between an easel picture, intended only to please, and a painting intended to be multiplied by the multicolor press into millions of copies and distributed to create a new state of mind in a nation. But the art is just as great, and the artist who succeeds is in either case equally worthy of credit.

Such are the thoughts that assail one as he looks at this exhibition. A great variety of work is shown, all mediums and processes, and on that account it does not have the prim orderliness of an exhibition of oil paintings or water colors. Also, the praiseworthy showing of the reproduction beside the original detracts a bit from the neat and orderly arrangement. But the hanging committee has handled the problem well. The result is the one aimed at: to show what power and energy there are in these two fields of art, advertising and illustration, which, as our present-day civilization is constituted, are easily the two most powerful and far-reaching art influences in the world. If that seems too strong a statement, just consider. A million people see this work where one sees a painting in a gallery or museum. Is it not fortunate, then, that good advertising demands—and is getting—the very best art that our young men can produce?

In a show so large, and in space so limited, it is impossible, without seeming invidious, to pick and mention where so many deserve credit. The judges have chosen the best in each line, and their selections are reproduced and accompany this article. Nevertheless, without reflecting on them and their choices, it is permitted to wonder how in the world they made them, from among so much work that is so good. The big paintings easily dominate the scene and come in perhaps for more than their share of attention; but there is many a small bit of work in black and white that is charming and appealing, clever handling of line, design, skilful spotting of black and white, on which the artist worked with the same intel-

ligent purpose as if his work were the end, instead of a means to an end. The growing use of such sophisticated and intellectual techniques as line drawings, wood engravings, flat colors, all reveal the education of the advertiser, the improving taste of the public, and the readiness of the art director to follow up his advantage. You realize that some of these things are the very best possible working out of the problems. Everything that pictures can do is done. The selection of the artist, the size, shape, process, medium, placing, type arrangement, are all thought out to give the desired effect.

But the exhibition means more than this. It is an expression of the art directors' pride in their work, and it promises well for the character of the work that they should feel this pride. The work shown is really their work, though not a single exhibit bears the name of an art director. The work itself is that of the artists they selected, and it is shown because the artists have realized the vision of the directors and justified their selection. It is the directors' show, not the artists', but none the less the artists may take a deserved pride in it.

Here is practically a new art, a new metier, that scarcely existed twenty years ago, that has reached such a state of efficiency of organization that it is able to hold an exhibition of its work that merits and gets the serious attention of art critics, who judge it on its merits without condescension, and which has an interest for the mere spectator outside of the advertising world at least as great as that of most other exhibitions. It is to be hoped that advertisers will take time to see it.

ILLUSTRATIONS

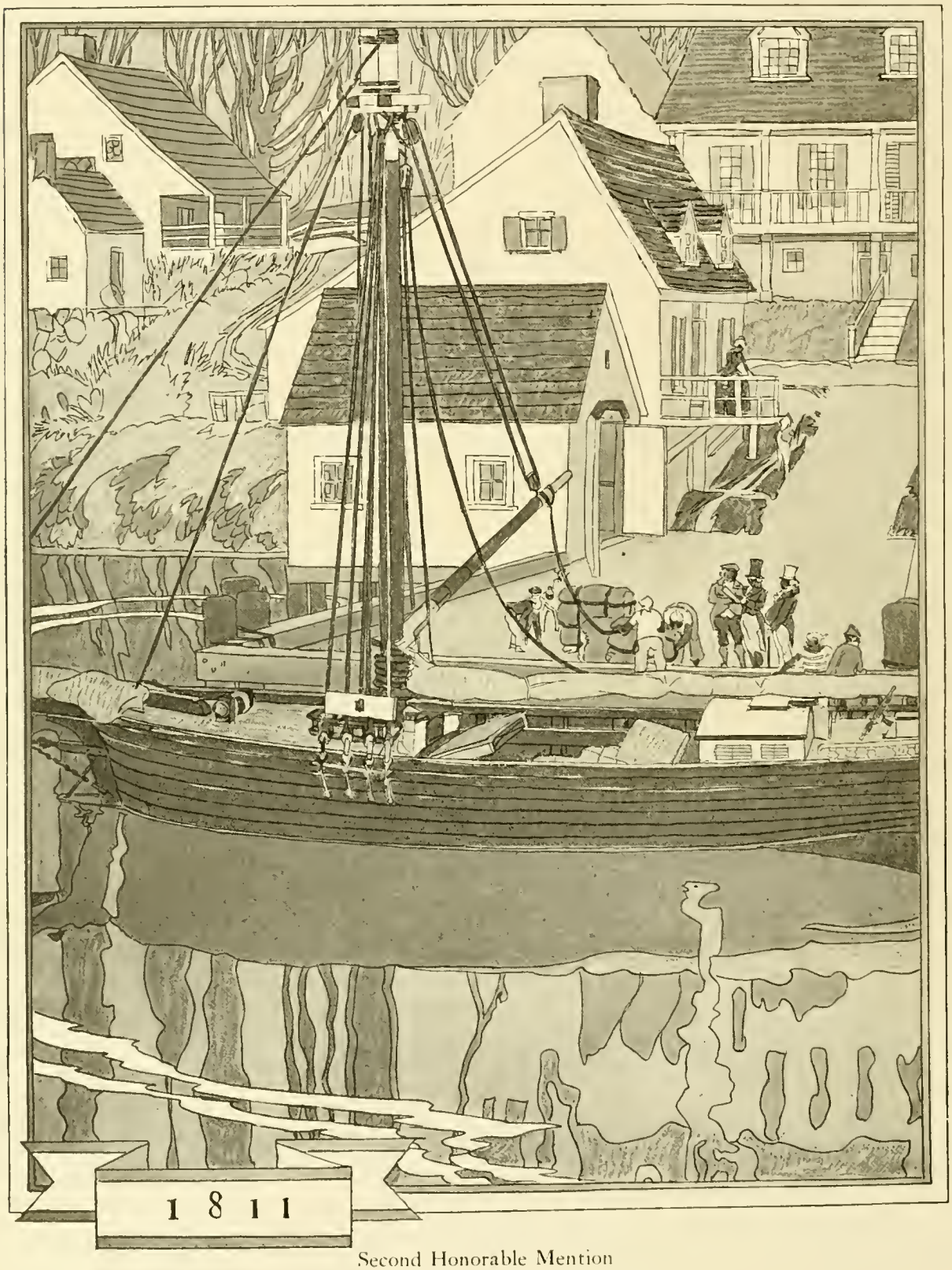
Medal

THE INDIAN SUITE—*E. L. Blumenschein*

Loaned and exhibited by Steinway & Sons

Prepared by N. W. Ayer & Son

Honorable Mention
EMBROIDERY AND CROCHET SILKS
Hester Miller
Loaned by Richardson Silk Co.
Exhibited by Federal Advertising Agency



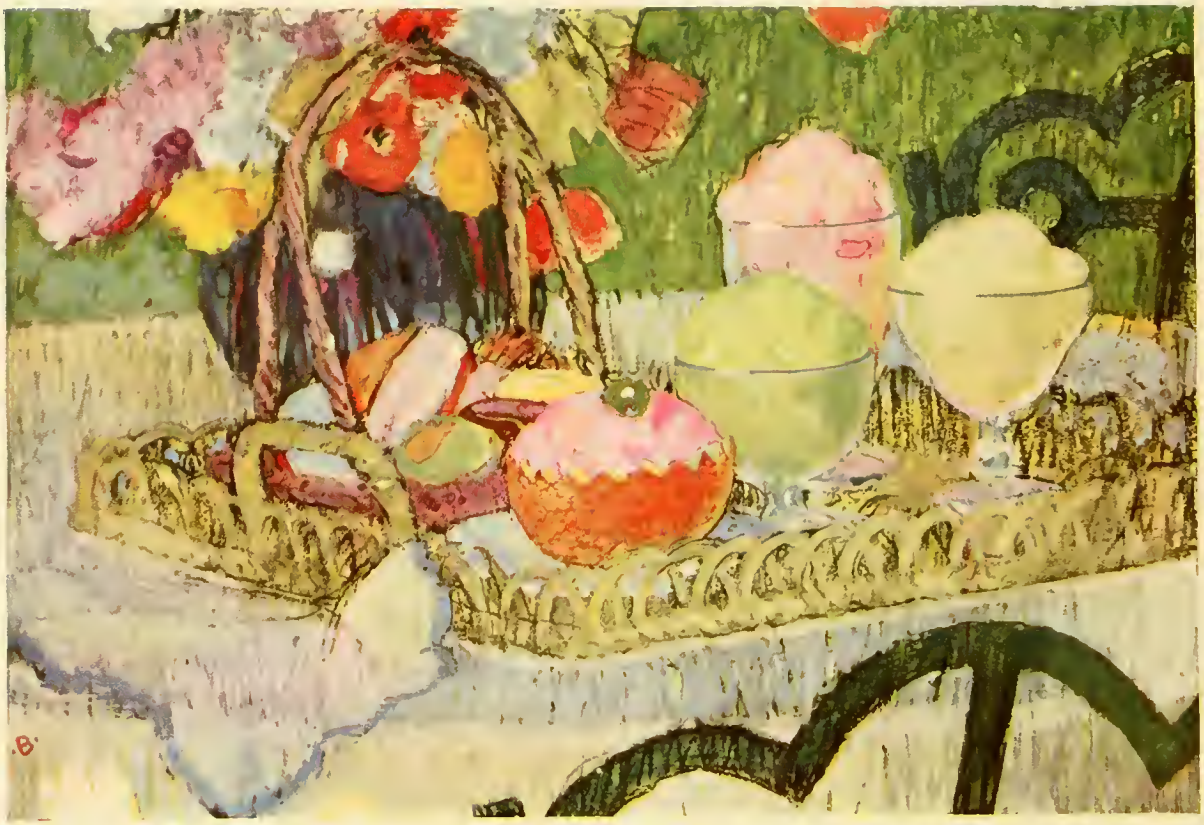
Second Honorable Mention

CRANE'S BUSINESS PAPERS—*Rene Clarke*

Loaned by Crane & Co.

Exhibited by Calkins & Holden, Inc.

Medal
HAM—*Henry Howard Maust*
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.



Honorable Mention

JELL-O ICE CREAM POWDER—*Linn Ball*

Loaned by Genesee Pure Food Co.

Exhibited by Dauchy Advertising Co.

Second Honorable Mention
CRISCO—*Charles Irvine*
Loaned by Procter & Gamble Co.
Exhibited by The Blackman Co.

CHESTERFIELD CIGA
Loaned by Ligge
Exhibited by

—*J. C. Leyendecker*
ers Tobacco Co.
-Emmett Co.

Honorable Mention

FATIMA CIGARETTES — *C. B. Falls*

Loaned by Liggett & Myers Tobacco Co.

Exhibited by Newell-Emmett Co.

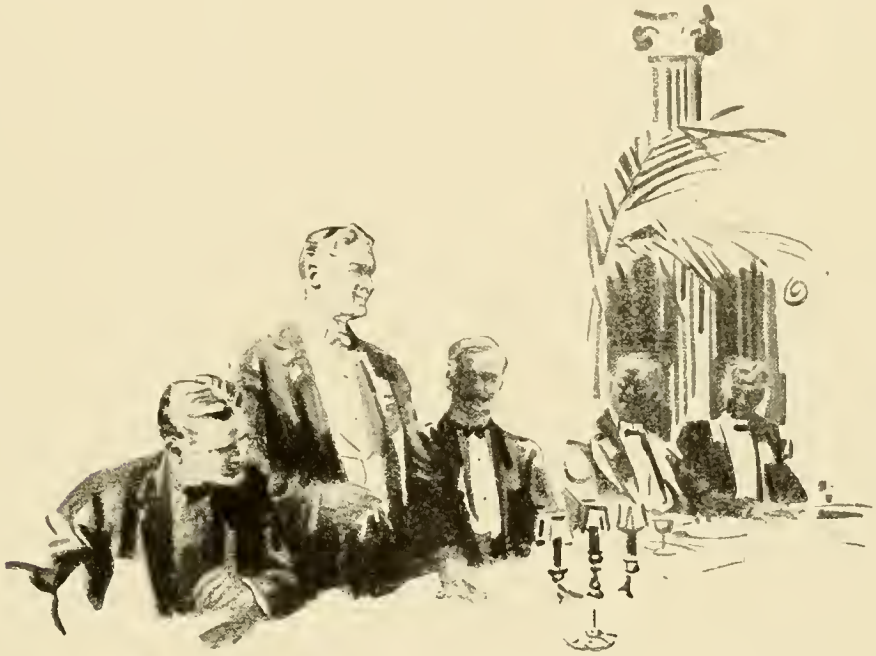
Second Honorable Mention
ANACONDA COPPER SHINGLES
Stanley McNeill
Loaned by Anaconda Copper Mining Company
Exhibited by George Batten Company

Medal

MAGAZINE ADVERTISEMENT—*Herbert Meyer*

Loaned by Union Carbide Co.

Exhibited by Wm. H. Rankin Co.



Honorable Mention
FATIMA CIGARETTES
Wm. Oberhardt
Loaned by Liggett & Myers Tobacco Co
Exhibited by Newell-Emmett Co.

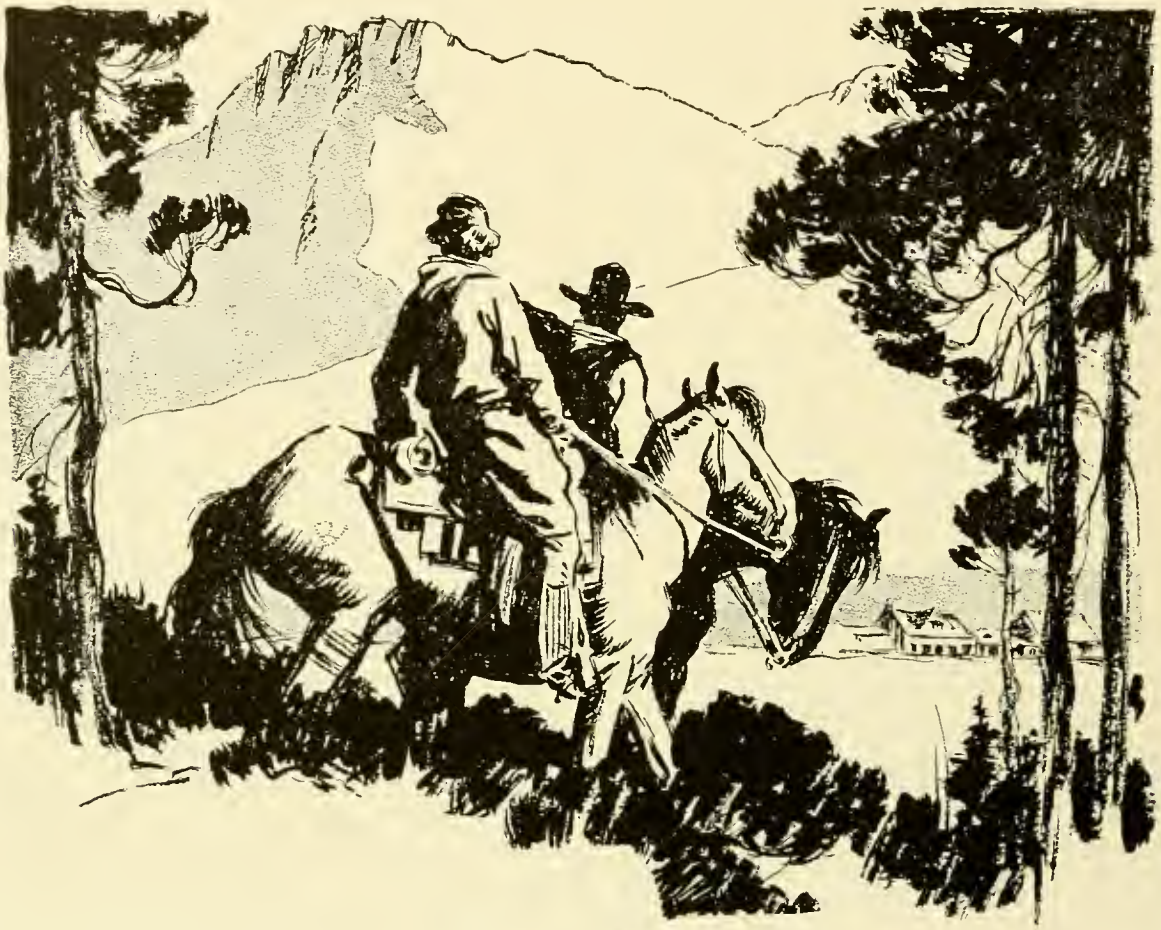
Second Honorable Mention
YUBAN COFFEE—*F. R. Gruger*
Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.

Medal

S. W. Straus Building—*Sidney E. Fletcher*

Loaned by S. W. Straus & Co.

Exhibited by Albert Frank & Co.



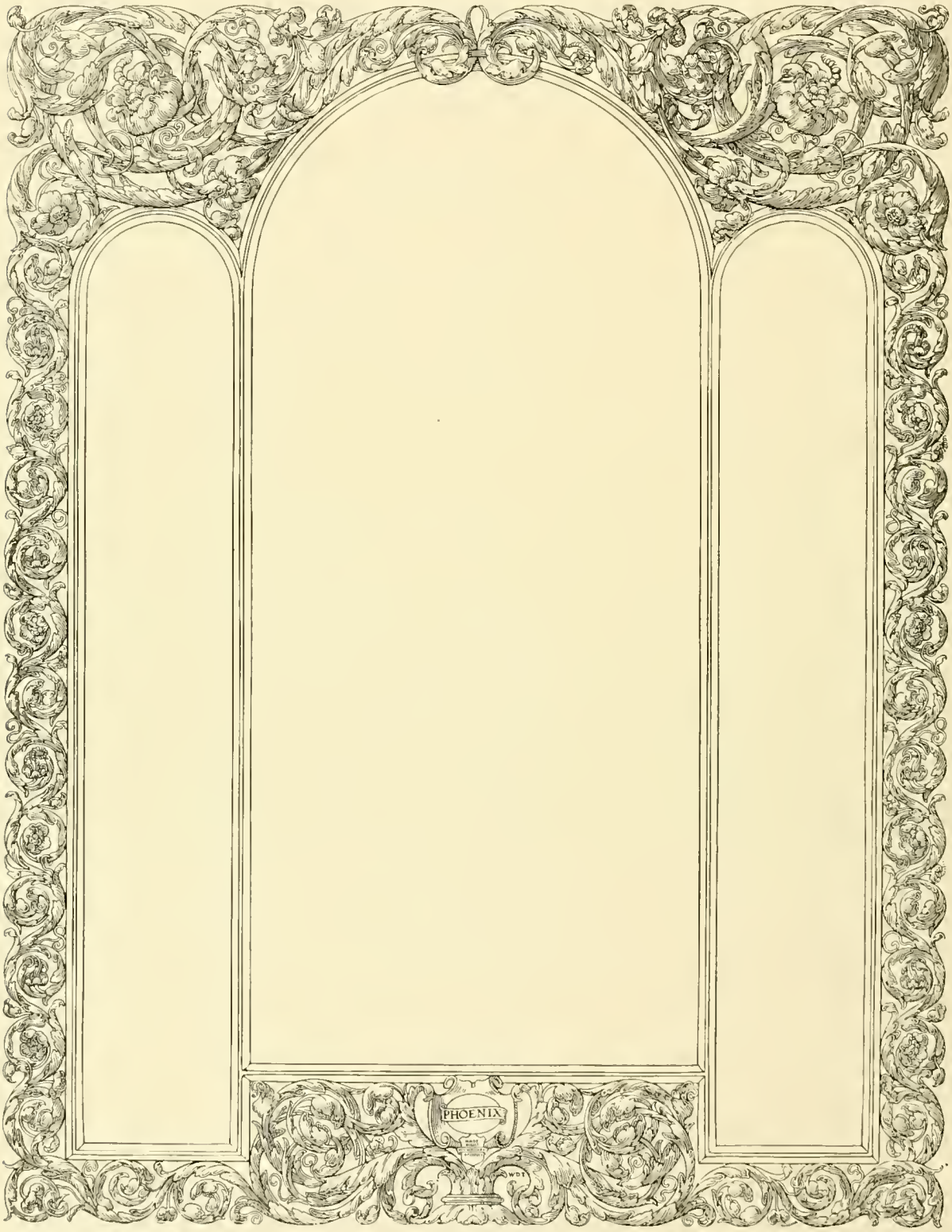
Honorable Mention

C. B. & Q. Railroad—*F. B. Hoffman*

Loaned by C. B. & Q. Railroad

Exhibited by J. Walter Thompson Co.

Second Honorable Mention
WALL PAPERS
John Liello
Loaned by Richard E. Thibaut, Inc.
Exhibited by Joseph Richards Co., Inc.

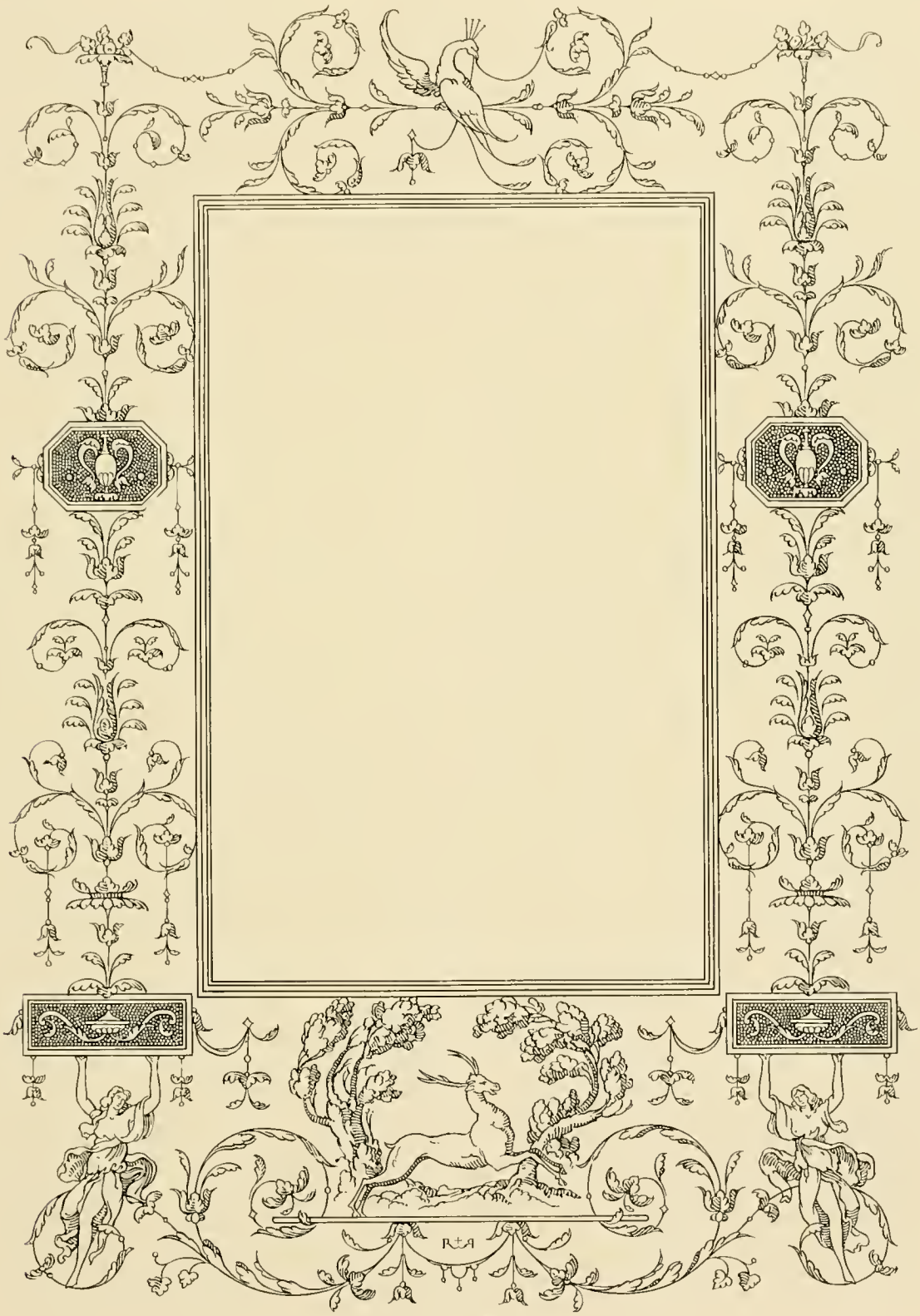


Medal

Border Design—*Walter D. Teague*

Loaned by Phoenix Knitting Works

Exhibited by Gardner-Glen Buck Co.



Honorable Mention

BORDER DESIGN—*Guido & Lawrence Rosa*

Loaned by Scranton Lace Co.

Exhibited by Barrows & Richardson

Medal
BOOKLET OF N. Y. SHIPBUILDING CORP.
H. W. Scandlin
Loaned and exhibited by H. W. Scandlin

Honorable Mention

"Save the Surface and You Save All"—*Winemiller & Miller*

Loaned by "Save the Surface Campaign"

Exhibited by F. J. Ross Co.

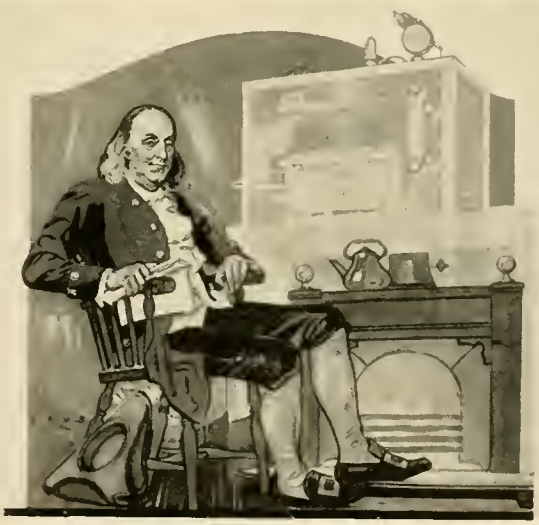
Second Honorable Mention
WOMEN'S SPORTING APPAREL—*Alfred Cheney Johnston*
Loaned and exhibited by Dobbs & Co.

INTERWOVEN SOCKS—*Norman Rockwell*
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company

INTERWOVEN SOCKS
J. C. Leyendecker
Loaned by
Interwoven Stocking Co.
Exhibited by
The Erickson Company

McCALLUM SILK HOSIERY—*Mary MacKinnon*
Loaned by McCallum Hosiery Co.
Exhibited by George Batten Company

INTERWOVEN SOCKS—*J. C. Leyendecker*
Loaned by Interwoven Stocking Co.
Exhibited by The Erickson Company



TYPE A HEAT MACHINE—*Herbert Paus*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.

Le Page's Glue—*Lucille P. Marsh*
Loaned by Russia Cement Co.
Exhibited by Hoyt's Service, Inc.

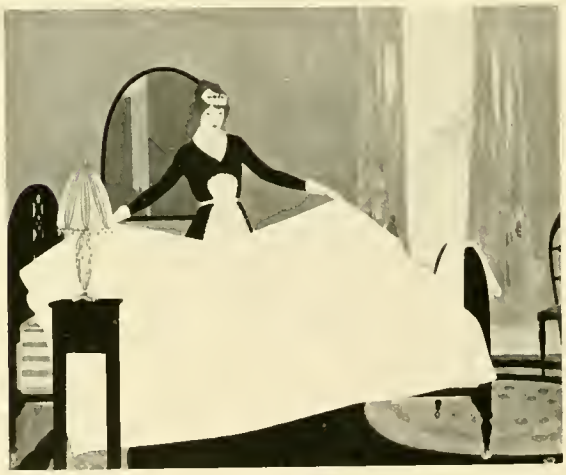
Type A Heat Machine—*Herbert Paus*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.

HATS—*Leon Gordon*
Loaned and exhibited by Mallory Hat Co.

HATS—*Leon Gordon*
Loaned and exhibited by Mallory Hat Co.

DRESS SHIRTS—*Leon Gordon*
Loaned by Geo. P. Ide & Co.
Exhibited by Niagara Litho. Co.

LOG CABIN SYRUP—*F. B. Hoffman*
Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.



WAMSUTTA PERCALE—*M. Sammie Jack*
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson

LOG CABIN SYRUP—*F. B. Hoffman*
Loaned by Log Cabin Products Co.
Exhibited by J. Walter Thompson Co.

PACKER'S TAR SOAP—*Arthur I. Keller*
Loaned by The Packer Manufacturing Co.
Exhibited by The Blackman Company

PEARS' SOAP—*C. Bosseron Chambers*
Loaned by Lever Bros. Co.
Exhibited by H. K. McCann Company

CALENDAR—*C. Bosseron Chambers*
Loaned by Churchill & Alden Co.
Exhibited by The W. F. Powers Co.

CALENDAR—*C. Bosseron Chambers*
Loaned and exhibited by Gerlach-Barklow Co.

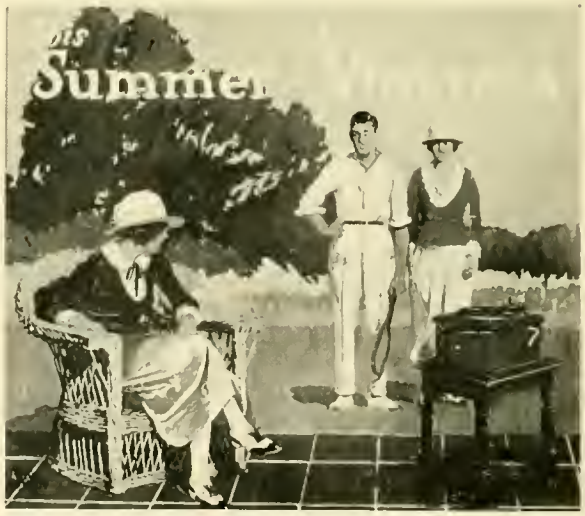
LUX—*Mary MacKinnon*
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

FATIMA CIGARETTES—*Walter Biggs*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

FATIMA CIGARETTES—*Pruett Carter*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

BEECH-NUT PEANUT BUTTER—*Cushman Parker*
Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company

GIFT RECORD ENVELOPES—*Bryn Strandenaes*
Loaned by Columbia Graphophone Co.
Exhibited by The W. F. Powers Co.



VICTROLA—*Adolph Treidler*
Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.

TOMATO KETCHUP—*Donald Gardner*
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.

VICTROLA—*Adolph Treidler*
Loaned by Victor Talking Machine Co.
Exhibited by Franklin Printing Co.

BRENLIN SHADES—*William P. Welsh*
Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.

GORDON HOSIERY—*Clement Donshea*
Loaned by Brown Durrell Company
Exhibited by Evans & Barnhill, Inc.

FINE STATIONERY—*May Wilson Preston*
Loaned by Eaton, Crane & Pike Co.
Exhibited by Calkins & Holden, Inc.

BEETHOVEN AND NATURE—*N. C. Wyeth*
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

FANTASTIC SYMPHONY BY BERLIOZ
Harvey Dunn
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

SCHUBERT COMPOSING THE EARL-KING
Harvey Dunn
Loaned and exhibited by Steinway & Sons
Prepared by N. W. Ayer & Son

CASHMERE BOUQUET SOAP
O'Kane Conwell
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

ANNOUNCEMENT—*George Illian*
Loaned by Wamsutta Mills
Exhibited by Barrows & Richardson

COVER FOR WOMAN'S HOME COMPANION
Albert Hencke
Loaned and exhibited by Crowell Publishing Company

WOODBURY'S FACIAL SOAP—*Harry Morse Meyers*
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

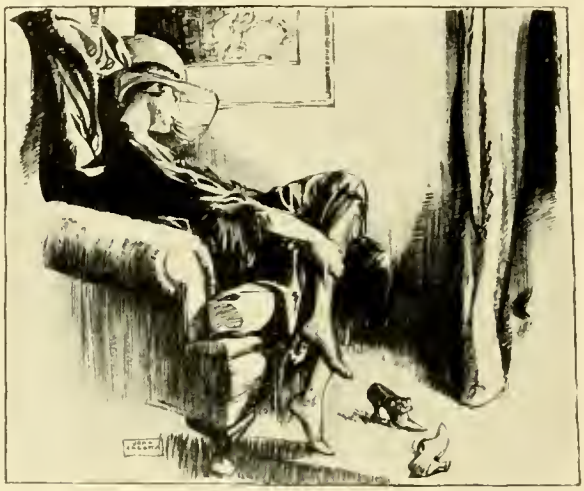
BEECH-NUT MACARONI—*Cushman Parker*
Loaned by Beechnut Packing Co.
Exhibited by H. K. McCann Company

FATIMA CIGARETTES
Sidney Dickenson

Loaned by
Liggett & Myers Tobacco Co.

Exhibited by
Newell-Emmett Co.

ONYX HOSIERY—*John La Gatta*
Loaned by "Onyx" Hosiery, Inc.
Exhibited by John La Gatta



TRU-PE-DIC SHOES—*John La Gatta*
Loaned by Churchill & Alden Co.
Exhibited by Hoyt's Service, Inc.

STRATHMORE PAPERS—*Adolph Treidler*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency

CALENDAR—*Edmund Dulac*
Loaned by Berwind White Coal Mining Co.
Exhibited by Beck Engraving Co.

GOLD SEAL CONGOLEUM RUGS—*Harry Morse Meyers*
Loaned by Congoleum Company
Exhibited by The Erickson Company

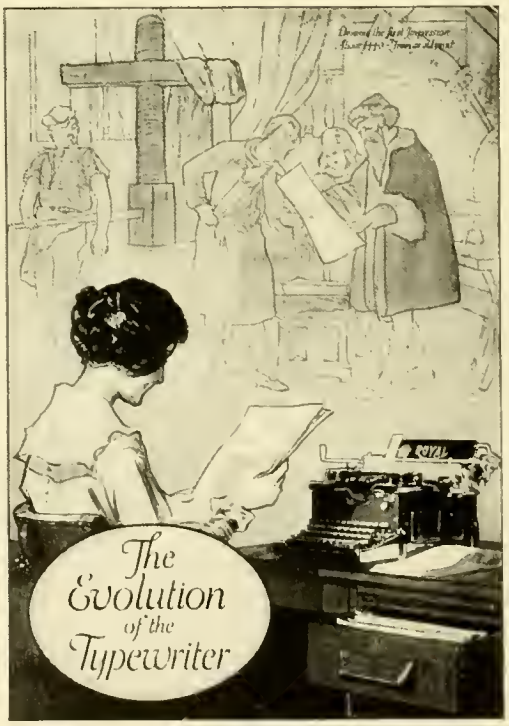
CHINA—*Wallace Morgan*
Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.

GOLD SEAL CONGOLEUM RUGS—*Orson Lowell*
Loaned by Congoleum Company
Exhibited by The Erickson Company

STEVENS RIFLES—*Worth Brehm*
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.

WOOL SOAP—*F. B. Hoffman*
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.

STEVENS RIFLES—*Worth Brehm*
Loaned by Savage Arms Corporation
Exhibited by J. Walter Thompson Co.



ROYAL TYPEWRITER—*E. Davenport*
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company

GIFT RECORD ENVELOPES—*Bryn Strandenaes*
Loaned by Columbia Graphophone Co.
Exhibited by The W. F. Powers Co.

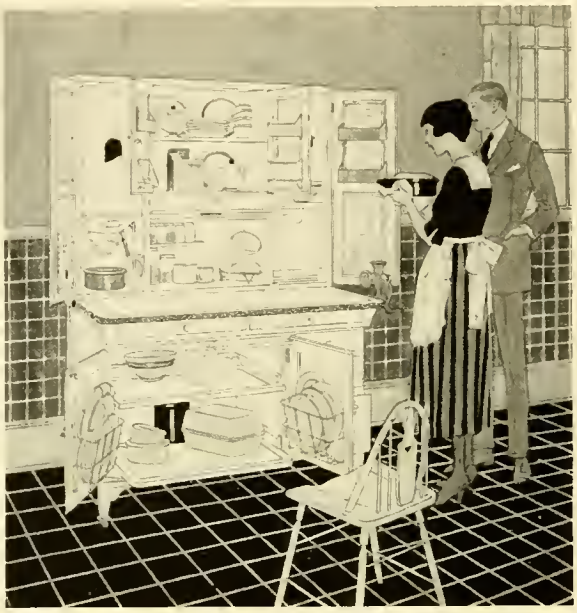
HOFFMAN HEATING EQUIPMENT—*Donald Gardner*
Loaned by Hoffman Specialty Co.
Exhibited by Hoyt's Service, Inc.

FINE STATIONERY—*May Wilson Preston*
Loaned by Eaton, Crane & Pike Co.
Exhibited by Calkins & Holden, Inc.

KEDS—*Charles Livingston Bull*
Loaned by U. S. Rubber Co.
Exhibited by J. Walter Thompson Co.

GIFT CHINA—*Wallace Morgan*
Loaned by Ovington Bros. Co.
Exhibited by Barton, Durstine & Osborn, Inc.

KEDS—*Charles Livingston Bull*
Loaned by U. S. Rubber Co.
Exhibited by J. Walter Thompson Co.



KITCHEN CABINET—*Harry L. Timmins*
Loaned by G. I. Sellers & Sons Company
Exhibited by Henri, Hurst & McDonald

STANLEY VACUUM BOTTLE—*F. R. Gruger*
Loaned by Stanley Vacuum Bottle Co.
Exhibited by J. Walter Thompson Co.

ROYAL TYPEWRITER—*C. C. Beall*
Loaned by Royal Typewriter Co., Inc.
Exhibited by H. K. McCann Company

SILKS—*Hayden-Hayden*
Loaned by Cheney Bros.
Exhibited by Frank Seaman, Inc.

Djer Kiss
Willy Pogany
Loaned by
A. H. Smith Co.
Exhibited by
The Blackman Company

Twin Compact—*C. H. Taffs*
Loaned by Richard Hudnut
Exhibited by James Advertising Agency, Inc.

WILLIAMS' SHAVING CREAM
Wm. Oberhardt
Loaned by J. B. Williams Co.
Exhibited by Wm. Oberhardt

MAZDA LAMPS—*Norman Rockwell*
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.

PARAMOUNT PICTURES—*Norman T. Mingo*
Loaned by Famous Players-Lasky Corp.
Exhibited by Hanff-Metzger, Inc.

MEN'S CLOTHING—*S. N. Abbott*
Loaned by Hart, Schaffner & Marx
Exhibited by Beck Engraving Co.

THE CHEMICAL ENGINEER—*F. Vaux Wilson*
Loaned by E. I. Du Pont de Nemours Co.
Exhibited by Frank Seaman, Inc.

FAB—*The Reeses*
Loaned by Colgate & Co.
Exhibited by Niagara Litho. Co.

WOODBURY'S FACIAL SOAP—*Dean Cornwell*
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

SCRANTON LACE CURTAINS
Neysa McMein
Loaned by Scranton Lace Co.
Exhibited by Barrows & Richardson

"ALADDIN HAD HIS LAMP, YOU HAVE YOUR TELEPHONE"
Ernest Hamlin Baker
Loaned by New York Telephone Co.
Exhibited by Ernest Hamlin Baker

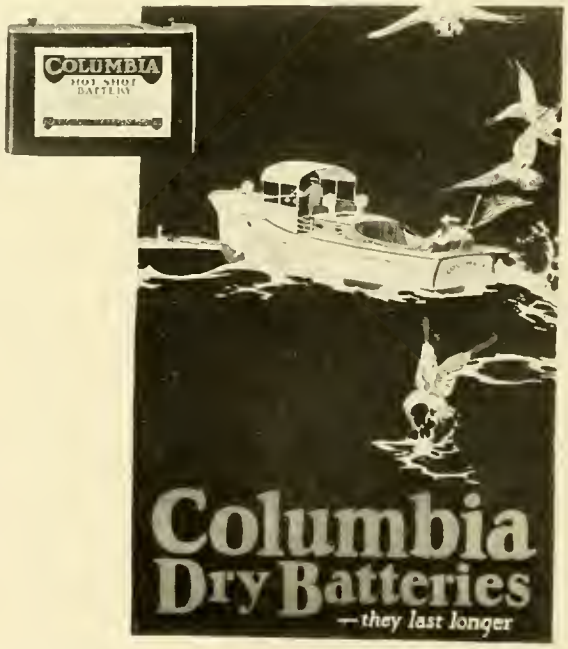
GOLFLEX GARMENTS
John La Gatta
Loaned by
Wilkin & Adler, Inc.
Exhibited by
Federal Advertising Agency

ODORONO DEPILATORY—*Edward Ulreich*
Loaned by The Odorono Company
Exhibited by J. Walter Thompson Co.

SILKS—*Cavanagh and Bensinger*
Loaned by Cheney Brothers
Exhibited by Frank Seaman, Inc.

TIRE-PRESSURE-GAUGE—*August Bleser*
Loaned by A. Schrader's Son, Inc.
Exhibited by George Batten Company

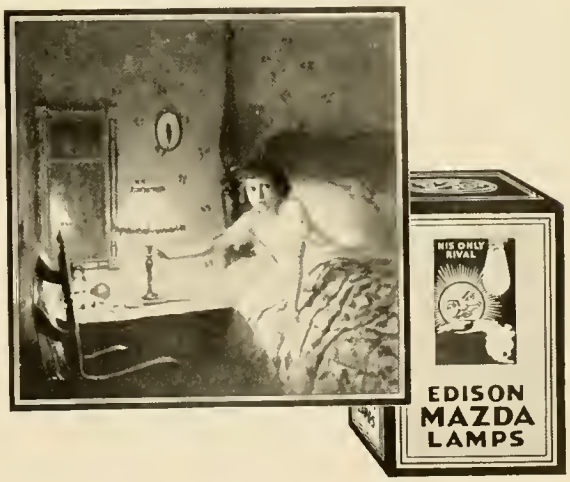
MAZDA LAMPS—*Worth Brehm*
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.



COLUMBIA DRY BATTERIES—*Edward A. Wilson*
Loaned by National Carbon Co., Inc.
Exhibited by Wm. H. Rankin Co.

FAB—*The Reeses*
Loaned by Colgate & Co.
Exhibited by Niagara Litho. Co.

SHAVING CREAM—*Wm. Oberhardt*
Loaned by Colgate & Co.
Exhibited by Wm. Oberhardt



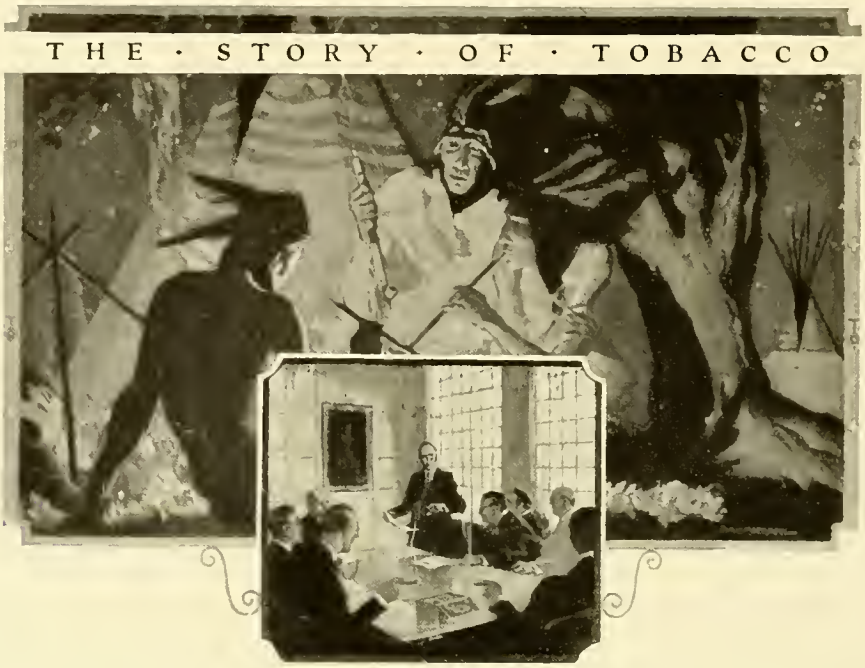
MAZDA LAMPS—*Worth Brehm*
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.

SECURITIES—*T. K. Hanna*
Loaned by The National City Company
Exhibited by The Blackman Company

LUX—*Mary MacKinnon*
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

THE FLEISHER YARNS—*Helen Dryden*
Loaned by S. B. & B. W. Fleisher, Inc.
Exhibited by Street & Finney, Inc.

RIBBON DENTAL CREAM—*Maginel Wright Enright*
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.



ROBERT BURNS CIGARS—*K. M. Ballantyne*
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

SILK STOCKINGS—*C. C. Beall*
Loaned by Van Raalte Co.
Exhibited by Poster Advertising Co.

SECURITIES—*Leslie Benson*
Loaned by The National City Co.
Exhibited by The Blackman Company

GOODRICH SILVERTOWN CORDS—*M. C. Perley*
Loaned by The B. F. Goodrich Rubber Co.
Exhibited by Wm. H. Rankin Co.

EDISON MAZDA
Maxfield Parrish
Loaned by Edison Lamp Works
Exhibited by
Forbes Lithograph Co.

PERFECTION OIL HEATER—*E. R. Burggraf*
Loaned by Cleveland Metal Products Co.
Exhibited by H. K. McCann Company

STRATHMORE PAPERS—*Ralph Barton*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency

BON AMI—*Cushman Parker*
Loaned by The Bon Ami Company
Exhibited by
The Erickson Company

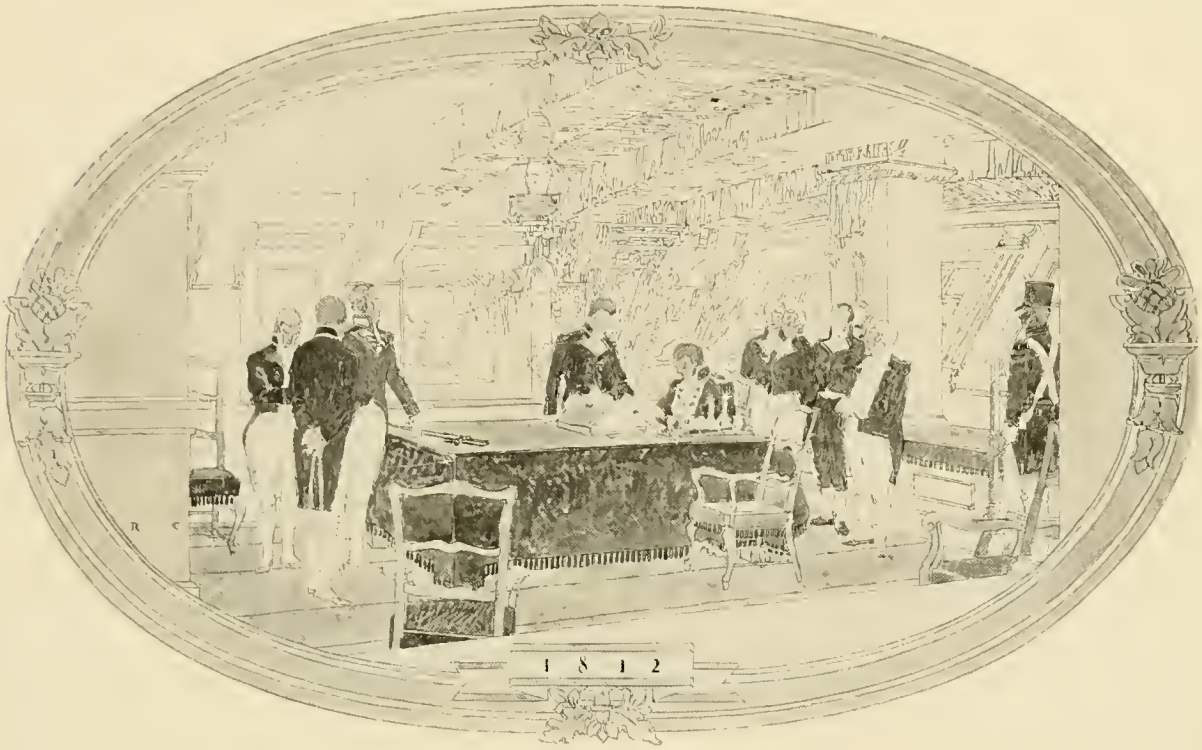
COVER FOR WOMAN'S HOME COMPANION
Neysa McMein
Loaned and exhibited by The Crowell Publishing Co.

WOODBURY'S FACIAL SOAP—*Walter Biggs*
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

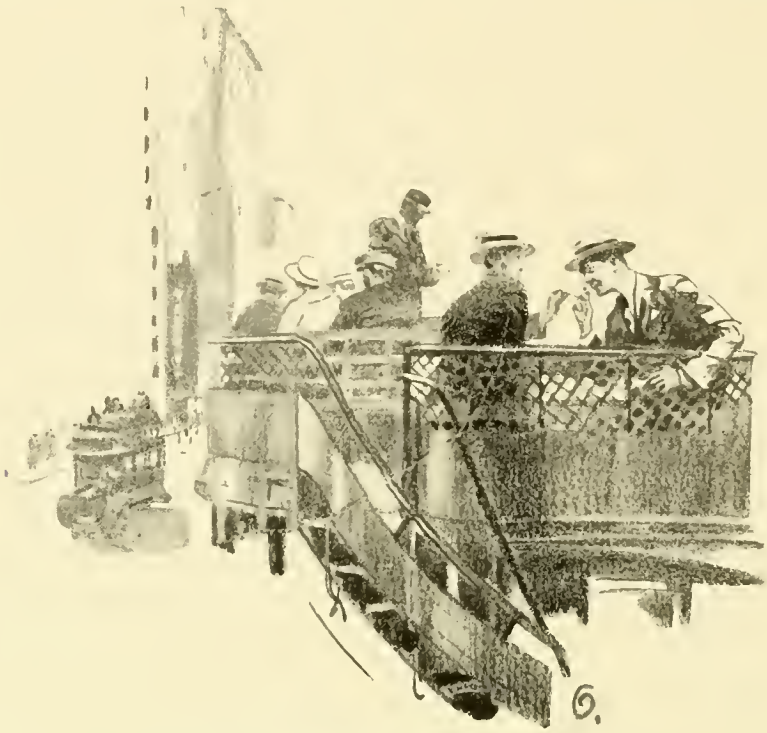
WOODBURY'S FACIAL SOAP
Dean Cornwell
Loaned by Andrew Jergens Co.
Exhibited by J. Walter Thompson Co.

EMBROIDERY AND CROCHET SILKS—*Hester Miller*
Loaned by Richardson Silk Co.
Exhibited by Federal Advertising Agency
(See page 19)

SLOAN'S LINIMENT—*Ernest R. Burggraf*
Loaned by Wm. K. Warner Co.
Exhibited by James Advertising Agency, Inc.



CRANE'S BUSINESS PAPERS—*Rene Clarke*
Loaned by Crane & Co.
Exhibited by Calkins & Holden, Inc.
(See page 20)

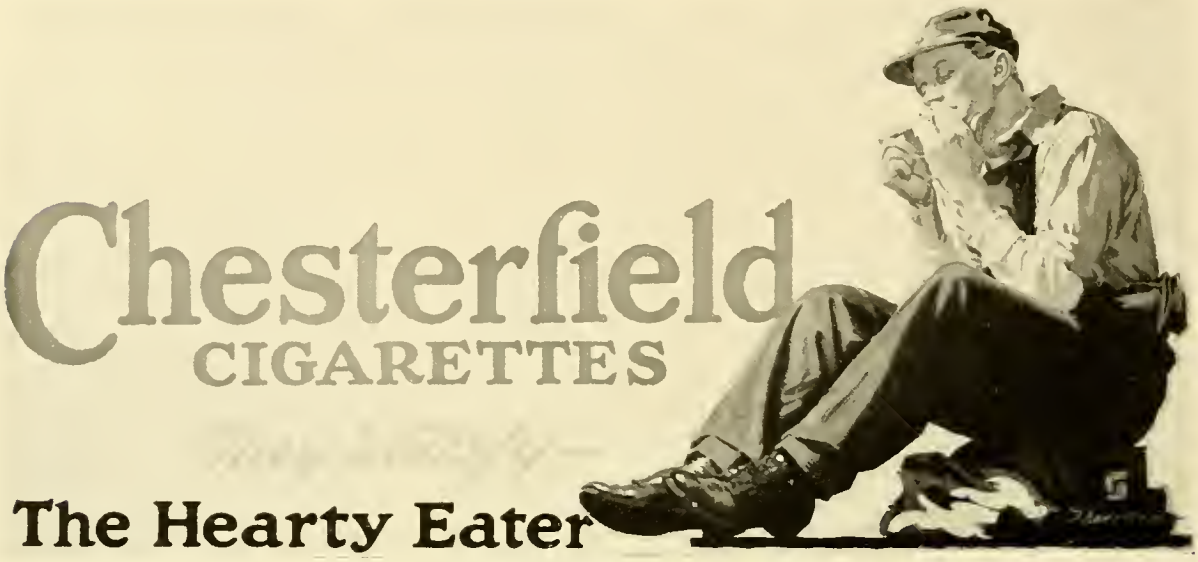


FATIMA CIGARETTES—*William Oberhardt*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

ALADDIN UTENSILS—*Fred Mizen*
Loaned by Cleveland Metal Products Co.
Exhibited by H. K. McCann Company

VARNISH PRODUCTS—*Adolph Treidler*
Loaned by Pratt & Lambert, Inc.
Exhibited by Albert P. Hill Co.

FATIMA CIGARETTES—*William Oberhardt*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.



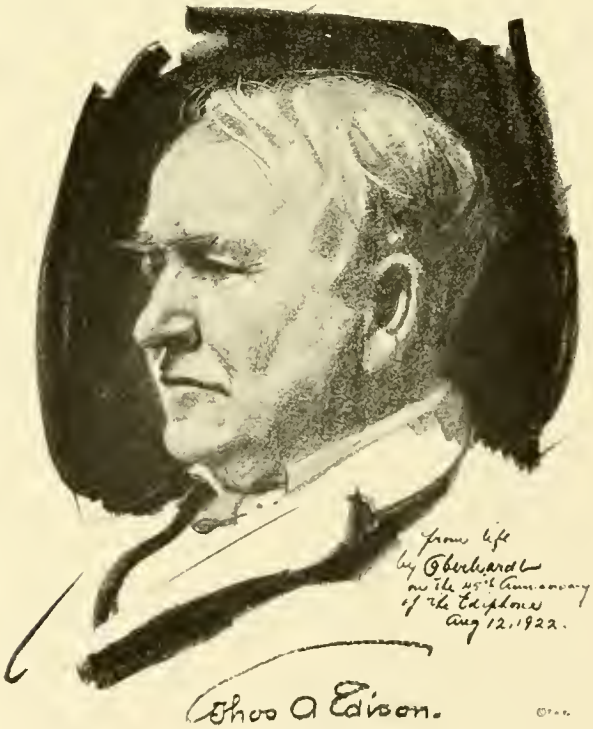
CHESTERFIELD CIGARETTES—*Jack Sheridan*
Loaned and exhibited by Liggett & Myers Tobacco Co.

BOSCH MAGNETOS—*Jack Sheridan*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

CHESTERFIELD CIGARETTES—*Jack Sheridan*
Loaned and exhibited by Liggett & Myers Tobacco Co.

POSTER—*F. G. Cooper*
Loaned by New York Edison Co.

POST TOASTIES—*Maud Tousey Fangel*
Loaned by Postum Cereal Co., Inc.
Exhibited by Hulscher-Rothenburg, Inc.



PORTRAIT—*Wm. Oberhardt*
Loaned by Thos. A. Edison Co., Inc.
Exhibited by Hanff-Metzger, Inc.

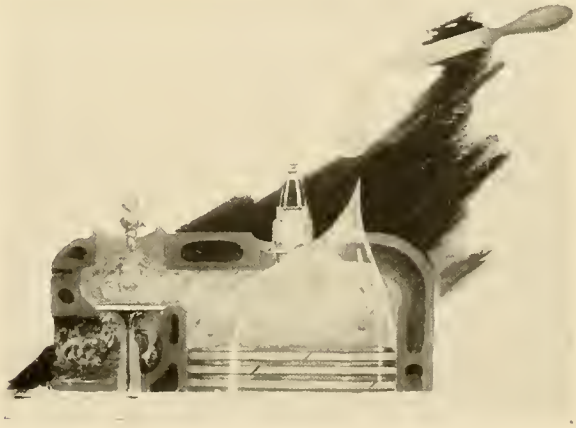
IDE COLLARS—*Walter Biggs*
Loaned by Geo. P. Ide & Co., Inc.
Exhibited by Niagara Litho. Co.

ASPIRIN—*George Brehm*
Loaned by
Bauer Chemical Co.
Exhibited by
James Advertising Agency, Inc.

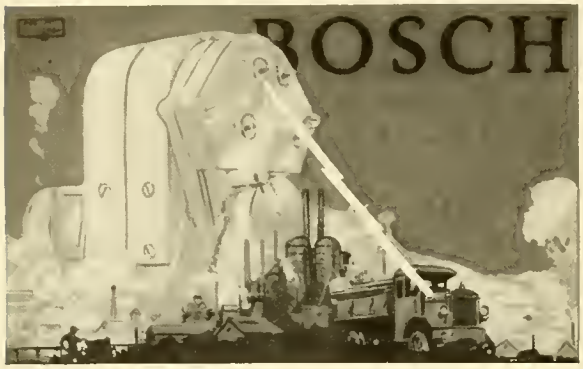
ARROW COLLARS—*J. C. Leyendecker*
Loaned by Cluett Peabody & Co.
Exhibited by The W. F. Powers Co.

NECCO WAFERS—*John Held*
Loaned by New England Confectionery Co.
Exhibited by Mears Advertising, Inc.

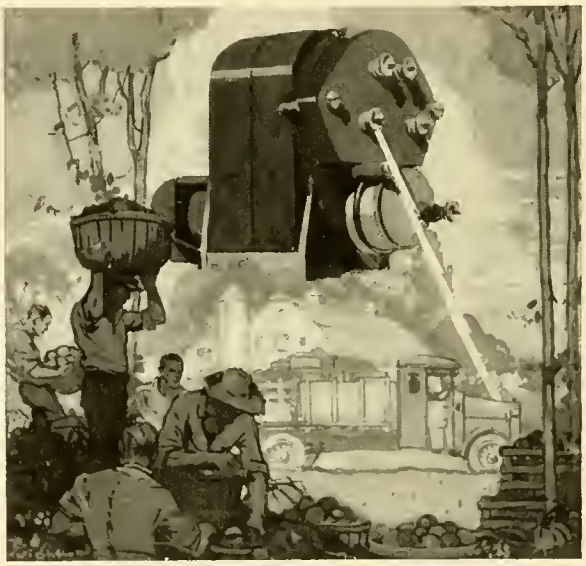
BETHLEHEM
MOTOR TRUCKS
Jack Sheridan
Loaned by
Bethlehem Motors Corp.
Exhibited by Sheridan,
Shawhan & Sheridan



MOTOR OILS—*Gayle P. Hoskins*
Loaned by Tide Water Oil Co.
Exhibited by Joseph Richards Company



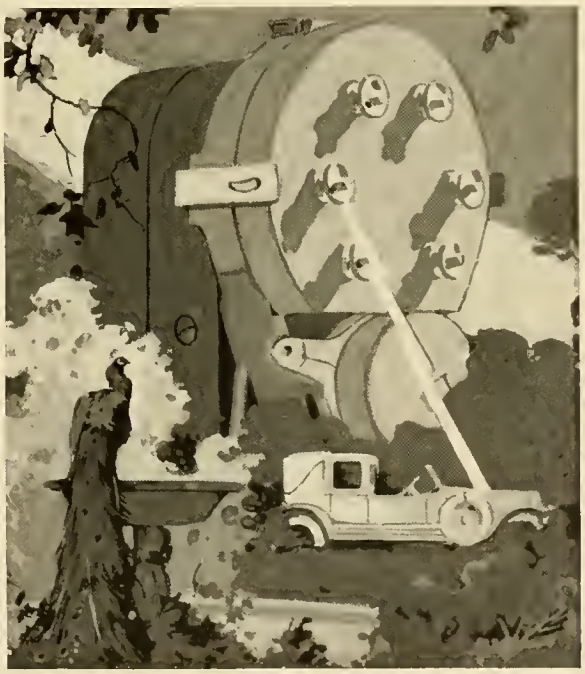
Bosch Magnetos—*Fred Knight*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan



Bosch Magnetos—*Fred Knight*
Loaned by American Bosch Magneto Corp.
Exhibited by Sheridan, Shawhan & Sheridan

Good Hardware—*Thos. Benrimo*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

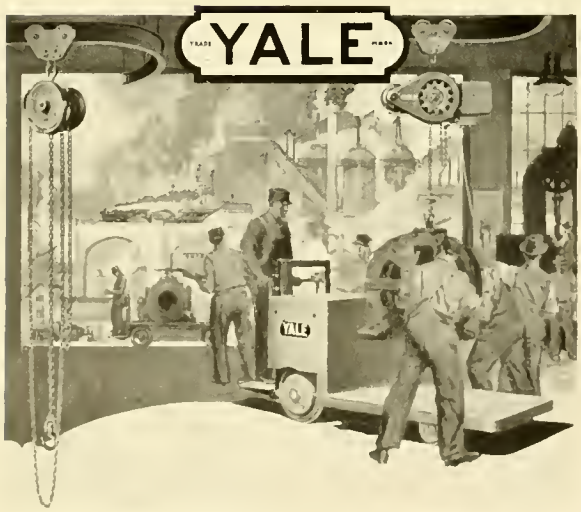
GARGOYLE LUBRICATING OILS—*James H. Daugherty*
Loaned by Vacuum Oil Co.
Exhibited by The Blackman Company



BOSCH MAGNETOS
Fred Knight
Loaned by
American Bosch Magneto Corp.
Exhibited by
Sheridan, Shawhan & Sheridan

EXIDE BATTERIES—*Stanley McNeill*
Loaned by Electric Storage Battery Co.
Exhibited by George Batten Company

FOUNDRIES—*C. George Shepherd*
Loaned by American Steel Foundries
Exhibited by R. R. Donnelly & Sons



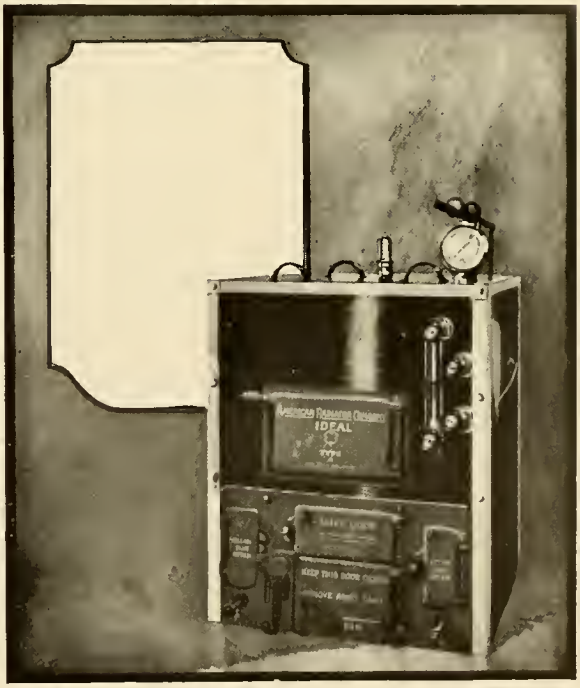
YALE PRODUCTS—*Harry Miller*
Loaned by Yale & Towne Mfg. Co.
Exhibited by Hanff-Metzger, Inc.

FIRE INSURANCE—*Thos. Benrimo*
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.

White Trucks—*Ivor Johns*
Loaned by The White Co.
Exhibited by The Caxton Co.

Forhan Tooth Paste—*E. R. Burggraf*
Loaned by Bauer Chemical Co., Inc.
Exhibited by James Advertising Agency, Inc.

White Trucks—*Ivor Johns*
Loaned by The White Co.
Exhibited by The Caxton Co.



Type A Heat Machine—*Edw. Wilson*
Loaned by American Radiator Co.
Exhibited by Barton, Durstine & Osborn, Inc.

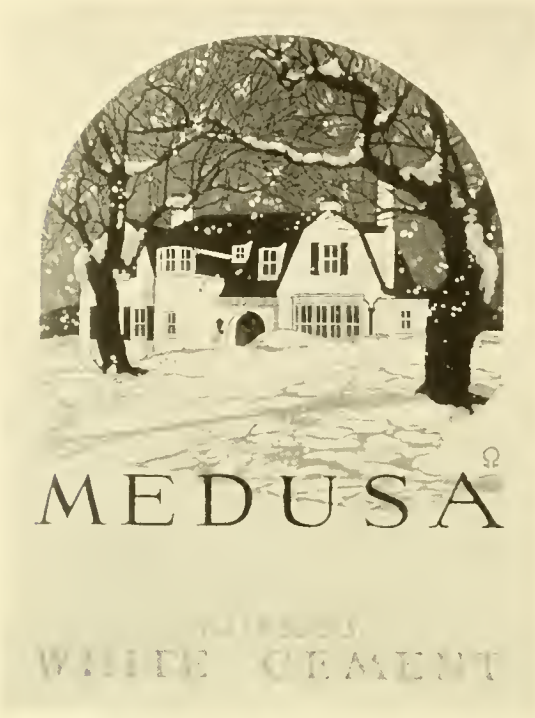
ROBERT BURNS CIGARS—*K. M. Ballantyne*
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.

TRACTION PLOWS—*Cal Luce*
Loaned by J. I. Case Threshing Machine Co.
Exhibited by H. K. McCann Company

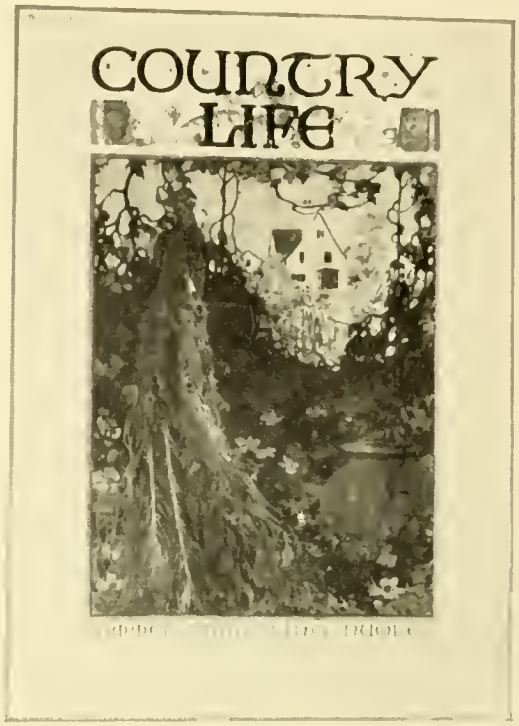
FOLDER DESIGN—*Clyde Prettyman*
Loaned and exhibited by Eclipse Electro & Engraving Co.

TRACTION PLOWS—*Cal Luce*
Loaned by J. I. Case Threshing Machine Co.
Exhibited by H. K. McCann Company

STRATHMORE PAPERS—*Adolph Treidler*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency



MEDUSA CEMENT—*Fred Crouse*
Loaned by Sandusky Portland Cement Co.
Exhibited by H. K. McCann Company



COVER DESIGN—*Fred Knight*
Loaned and exhibited by Fred Knight

HOUSE ORGAN—*Fred Crouse*
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company

BRENLIN SHADES—*Henry Maust*
Loaned by Chas. W. Breneman Co.
Exhibited by J. Walter Thompson Co.

IVORY SOAP—*Douglas Duer*
Loaned by Procter & Gamble Co.
Exhibited by The Blackman Company

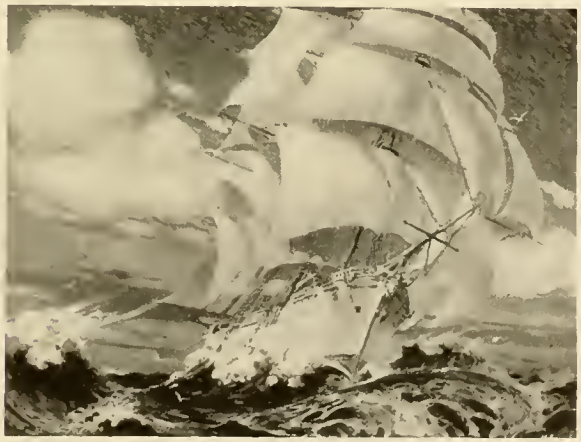
ANACONDA COPPER SHINGLES—*Stanley McNeill*
Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company

ANACONDA COPPER SHINGLES—*Stanley McNeill*
Loaned by Anaconda Copper Mining Co.
Exhibited by George Batten Company

COVER DESIGN—*Rene Clarke*
Loaned and exhibited by Rusling Wood

GATES TOURS—*Frank Hazell*
Loaned by Gates Tours, Inc.
Exhibited by J. Walter Thompson Co.

FLORIENT PERFUME—*Avinoff*
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.



UNDERWOOD TYPEWRITER—*William L. Dodge*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Co.

JELL-O—*Linn Ball*
Loaned by Genesee Pure Food Co.
Exhibited by Dauchy Advertising Co.
(See page 22)

YUBAN COFFEE—*Linn Ball*
Loaned by Arbuckle Bros.
Exhibited by J. Walter Thompson Co.

SNOWDRIFT—*Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

HEINZ 57 VARIETIES—*Linn Ball*
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.

COMMUNITY PLATE—*Baron A. E. De Meyer*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

SNOWDRIFT—*Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

LAMPS—*Cal Luce*
Loaned by Macbeth Evans Glass Co.
Exhibited by Richardson Briggs Co.

WESSON OIL—*Rene Clarke*
Loaned by Southern Cotton Oil Co.
Exhibited by Calkins & Holden, Inc.

HAM AND EGGS—*Carl L. Neher*
Loaned by Swift & Company
Exhibited by J. Walter Thompson Co.

LIBBY'S—*Ball, Kruizenga & Co.*
Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.

LIBBY'S—*Barnes-Crosby*
Loaned by Libby, McNeill & Libby
Exhibited by J. Walter Thompson Co.

COMMUNITY PLATE—*Baron A. E. De Meyer*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

FOLDER DESIGN—*C. W. Heck*
Loaned and exhibited by Edgar C. Ruwe Company, Inc.

COMMUNITY PLATE—*Baron A. E. De Meyer*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

SHOES—*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by A. E. Nettleton Company
Exhibited by Frank Seaman, Inc.

SHOES—*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by A. E. Nettleton Company
Exhibited by Frank Seaman, Inc.

ROYAL TYPEWRITER—*Lejaren à Hiller*
Loaned by Royal Typewriter Co.
Exhibited by H. K. McCann Company

"SAVIN' THE SURFACE"—*Winemiller & Miller*
Loaned by Save The Surface Campaign
Exhibited by F. J. Ross Co.

"About Your Telephone"
Winemiller & Miller
Loaned by
The Western Electric Co.
Exhibited by
Newell-Emmett Co.

Kodak—*Winemiller & Miller*
Colored by *Wm. J. Smith*
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.

Good Hardware—*Winemiller & Miller*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

KODAK—*Wm. Shewell Ellis*
Loaned by Eastman Kodak Co.
Exhibited by Frank Seaman, Inc.

GOOD HARDWARE—*Clara E. Sipprell*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

"MAJESTIC" LOUNGE—*H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin

JELL-O—*H. W. Scandlin*
Loaned by Genesee Pure Food Co.
Exhibited by H. W. Scandlin

KODAK
Wm. Shewell Ellis
Loaned and exhibited by
Wm. Shewell Ellis

GOOD HARDWARE—*Wm. Shewell Ellis*
Loaned by P. & F. Corbin
Exhibited by F. J. Ross Co.

CORRIDOR OF "HOMERIC"—*H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin

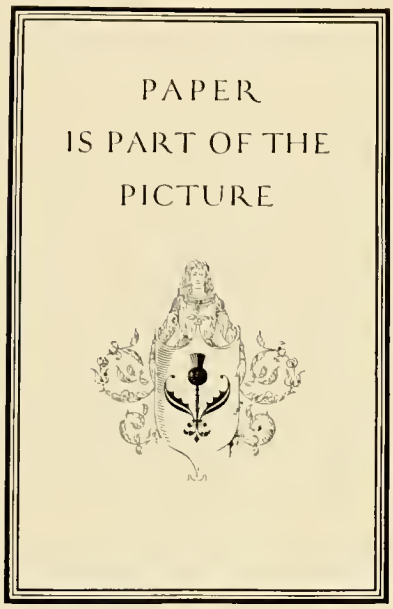
MUSIC ROOM ON "HOMERIC"—*H. W. Scandlin*
Loaned by White Star Line
Exhibited by H. W. Scandlin

FATIMA CIGARETTES—*Lejaren à Hiller*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by Newell-Emmett Co.

WEBER PIANO—*H. W. Scandlin*
Loaned by The Aeolian Co.
Exhibited by H. W. Scandlin

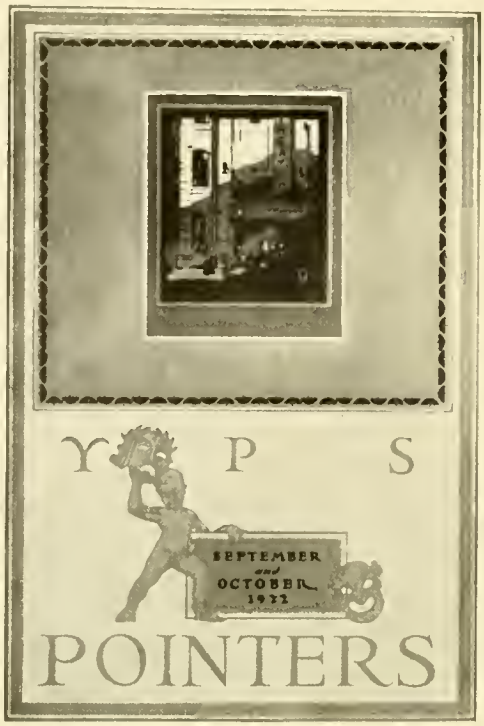
WILSNAP—*Grancel Fitz*
Loaned by The Wilson Fastener Co.
Exhibited by The Blackman Company

WOMEN'S SPORTING APPAREL—*Alfred Cheney Johnston*
Loaned and exhibited by Dobbs & Co.

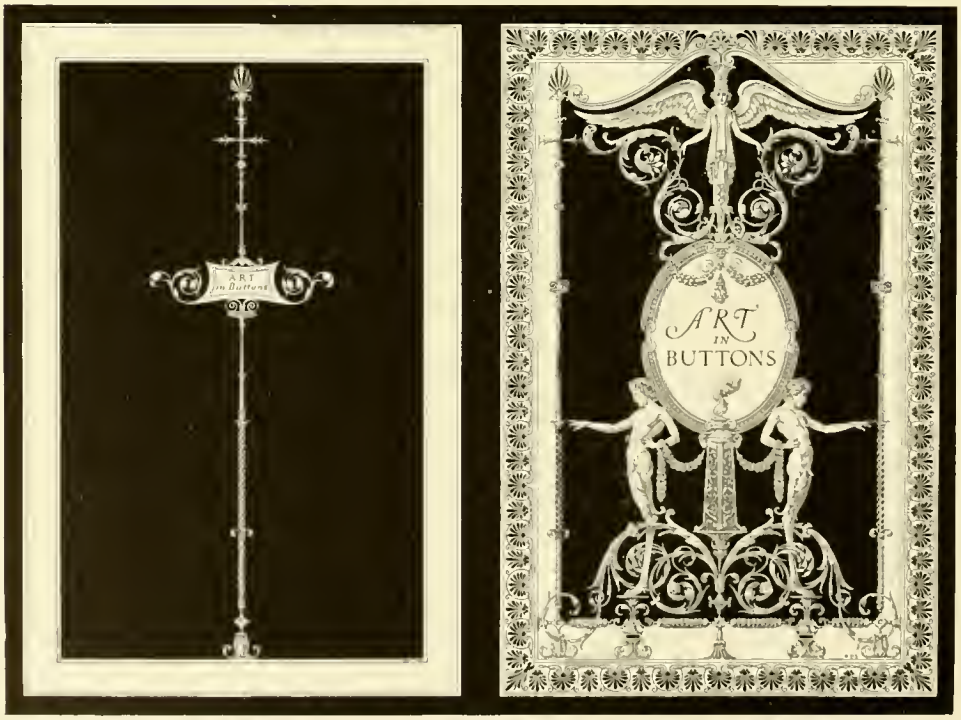


PAPER
IS PART OF
THE PICTURE

STRATHMORE PAPERS—*Guido & Lawrence Rosa*
Loaned by Strathmore Paper Co.
Exhibited by Federal Advertising Agency



House Organ—*Fred Crouse*
Loaned by Youngstown Pressed Steel Co.
Exhibited by H. K. McCann Company

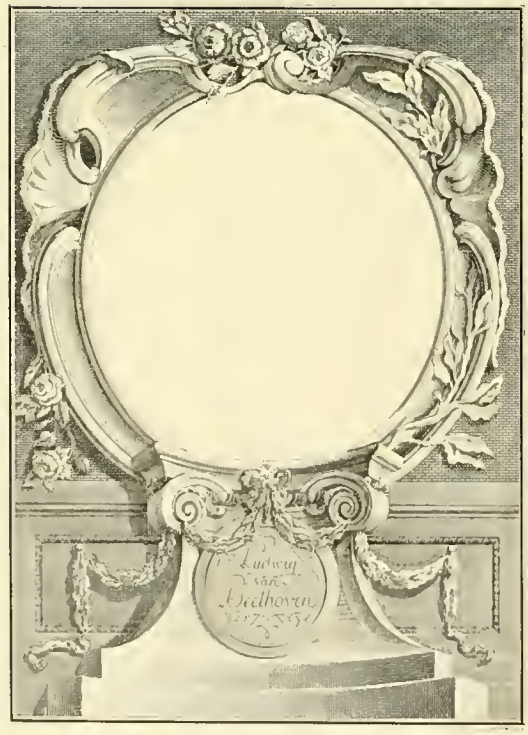


Cover Design—*Walter D. Teague*
Loaned and exhibited by Art-in-Buttons, Inc.

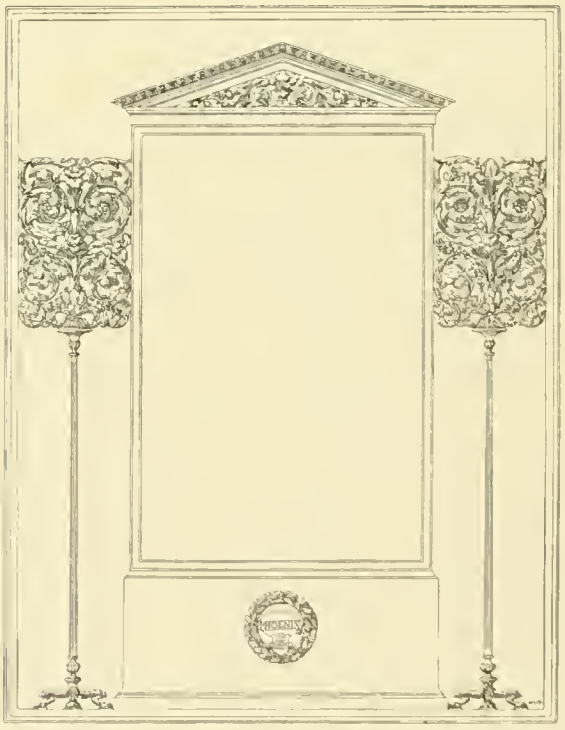
COVER DESIGN—*Walter D. Teague*
Loaned and exhibited by Elmer Adler

PERFUMES—*Walter D. Teague*
Loaned by Frank M. Prindle & Co.
Exhibited by Joseph Richards Co., Inc.

COVER DESIGN—*Herman Roeg*
Loaned by Canadian Pacific Railway
Exhibited by Albert Frank & Co.



BROCHURE INSERT—*Clarence P. Hornung*
Loaned by American Piano Co.
Exhibited by Clarence P. Hornung



PAGE DECORATION—*Walter D. Teague*
Loaned by Phoenix Knitting Works
Exhibited by Gardner-Glen Buck Co.

TRADE MARK—*Timothy Cole*
Loaned by Hartford Fire Insurance Co.
Exhibited by Frank Seaman, Inc.

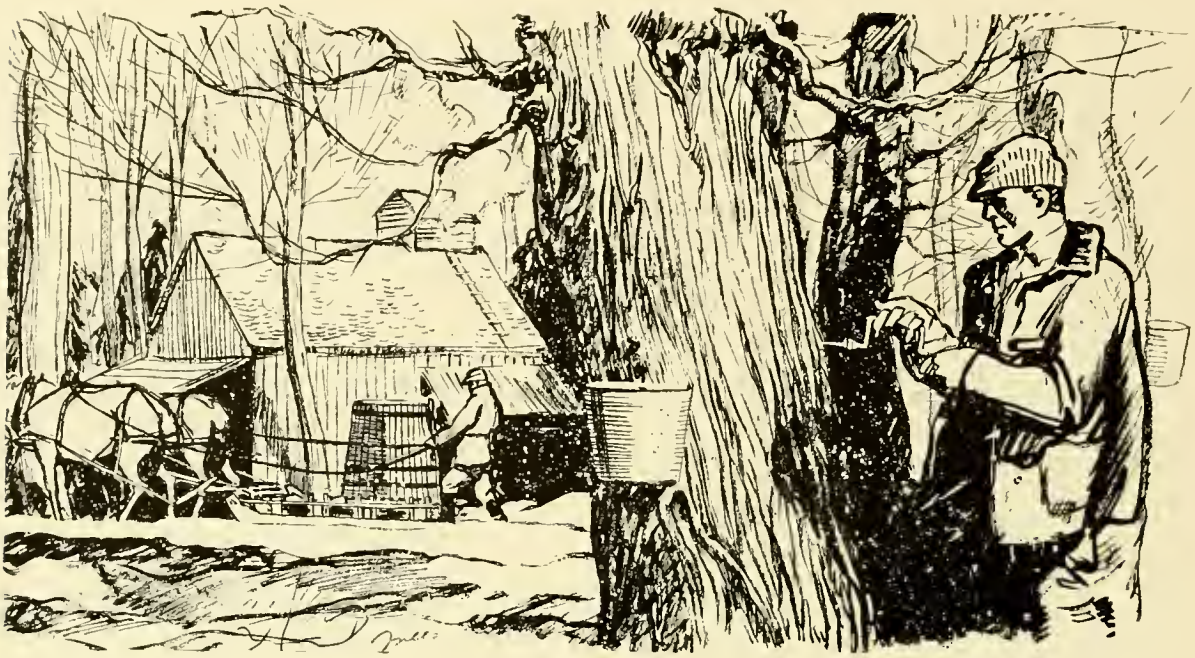
BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.

KOLYNOS DENTAL CREAM—*Ernest R. Burggraf*
Loaned by Gardiner & Wells Co.
Exhibited by Stanford Briggs, Inc.

BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.

ASBESTOS—*O. E. Cesare*
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.

BUXTON KEYTAINER—*C. A. Voight*
Loaned by Buxton, Inc.
Exhibited by Hoyt's Service, Inc.



MAYFLOWER SYRUP—*C. B. Falls*
Loaned by Welch Bros. Maple Co.
Exhibited by Hoyt's Service, Inc.

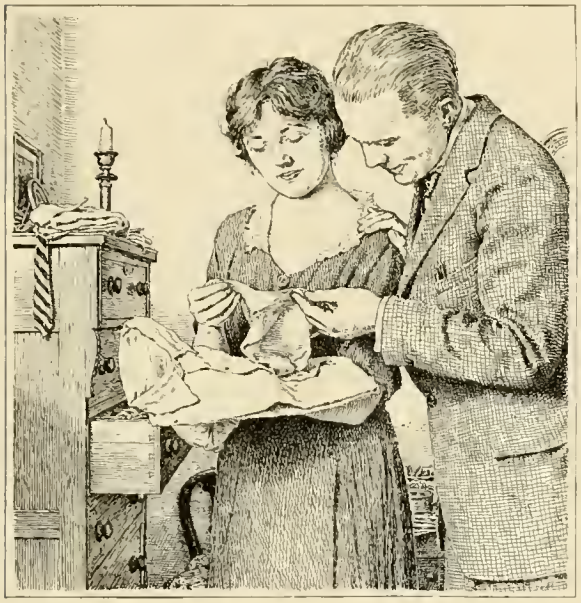
NEWSPAPER ADVERTISEMENT—*W. W. Hood*
Loaned by Canadian Pacific Railway
Exhibited by Albert Frank & Co.

COLLIER'S—*Frank B. Hoffman*
Loaned by Crowell Publishing Co.
Exhibited by J. Walter Thompson Co.

ADLON CIGAR—*I. B. Hazleton*
Loaned by Consolidated Cigar Corp.
Exhibited by F. J. Ross Co.

MAYFLOWER SYRUP—*C. B. Falls*
Loaned by Welch Bros. Maple Co.
Exhibited by Hoyt's Service, Inc.

NOVA SCOTIA—*Sidney E. Fletcher*
Loaned by Dominion Atlantic Railway
Exhibited by Albert Frank & Co.



RINSO—*John Rae*
Loaned by Lever Bros. Co.
Exhibited by J. Walter Thompson Co.

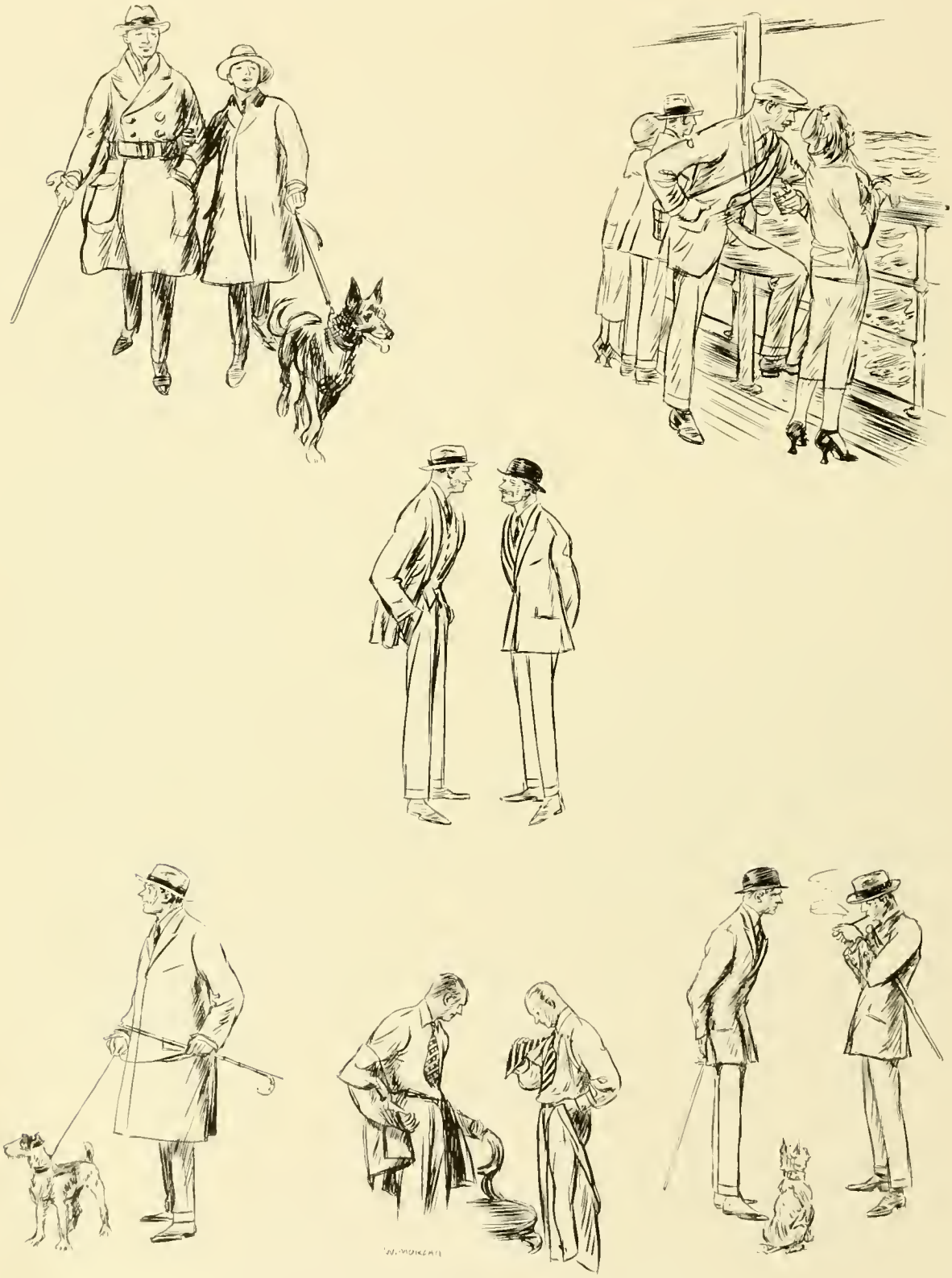
MAGAZINE ADVERTISEMENT—*Ernest R. Burggraf*
Loaned and exhibited by Hearst's International

LOOSE LEAF AND BOUND BOOKS—*Ernest R. Burggraf*
Loaned by National Blank Book Co.
Exhibited by George Batten Company

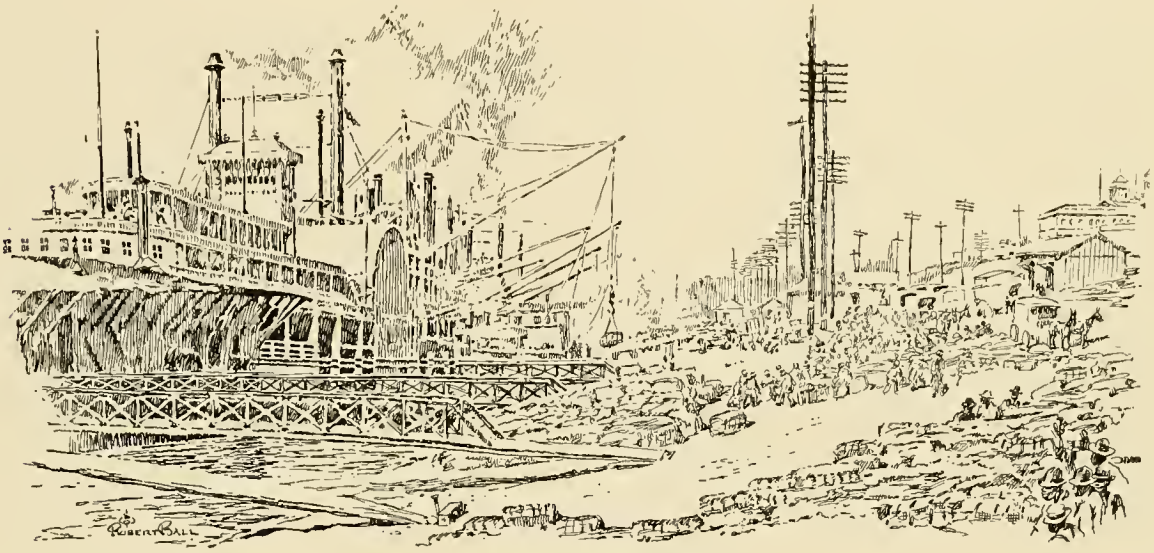
COMMUNITY PLATE—*Katharine Sturgis*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.

PERFUMES—*Louis Reid*
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

WALL PAPERS—*J. Liello*
Loaned by Richard E. Thibaut, Inc.
Exhibited by Joseph Richards Co., Inc.



NEWSPAPER DRAWINGS—*Wallace Morgan*
Loaned and exhibited by Saks & Company



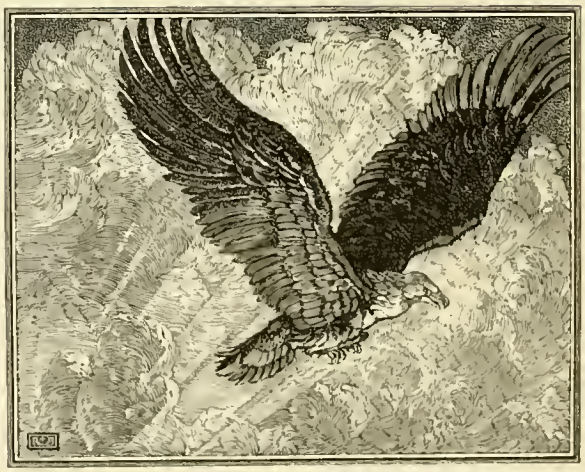
MEMPHIS—*Robert Ball*
Loaned by Union & Planters Bank, Memphis, Tenn.
Exhibited by E. B. Wilson, Inc.

TALCUM POWDER
George Illian
Loaned by Colgate & Co.
Exhibited by Frank Seaman, Inc.

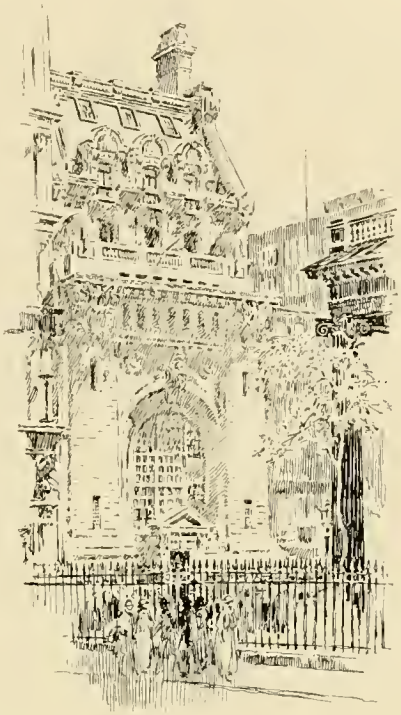
FACTORY OF PAUL O. ABBÉ—*Ernest Hamlin Baker*
Loaned by Paul O. Abbé
Exhibited by Ernest Hamlin Baker

ASBESTOS—*Arthur Gilbey*
Loaned by Johns-Manville, Inc.
Exhibited by Newell-Emmett Co.

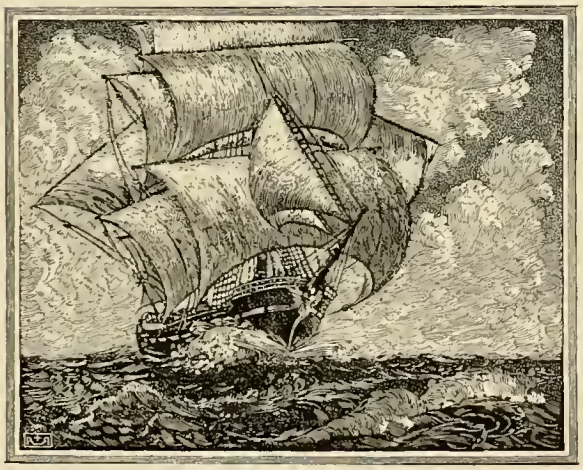
TRUST SERVICE—*Guido & Lawrence Rosa*
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company



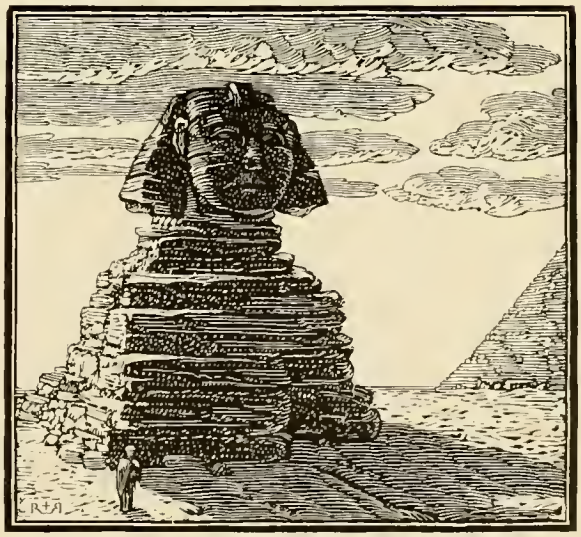
UNDERWOOD TYPEWRITER—*Guido & Lawrence Rosa*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company



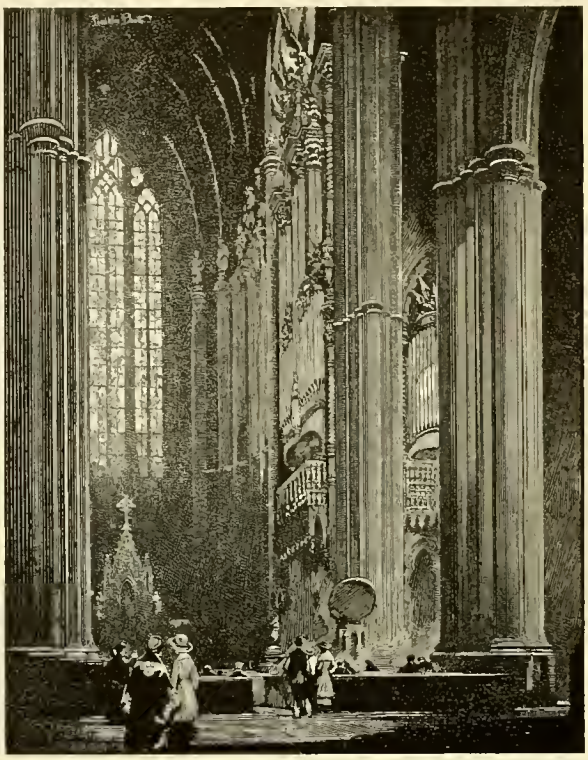
NEWSPAPER ADVERTISEMENT—*Robert Ball*
Loaned by The National Park Bank, New York
Exhibited by E. B. Wilson, Inc.



UNDERWOOD TYPEWRITER—*Guido & Lawrence Rosa*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company



TRUST SERVICE—*Guido & Lawrence Rosa*
Loaned by Columbia Trust Co.
Exhibited by The Blackman Company

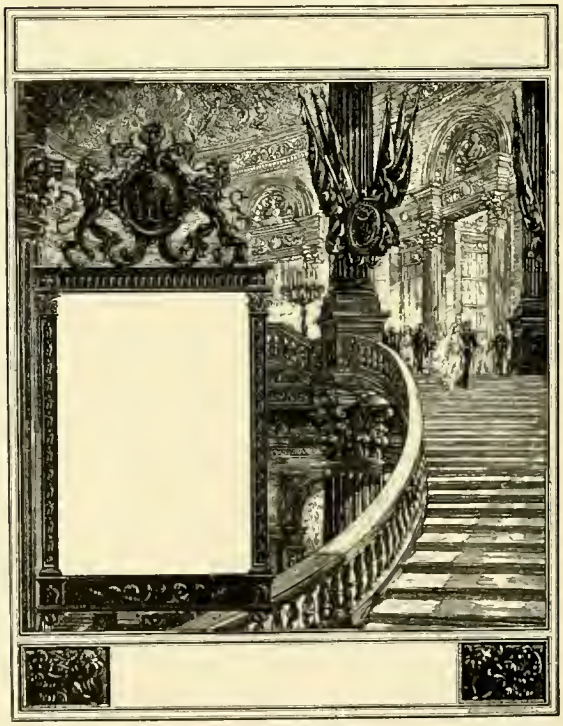


ESTEY ORGAN—*Franklin Booth*
Loaned by Estey Organ Co.
Exhibited by Calkins & Holden, Inc.

UNDERWOOD TYPEWRITER—*Franklin Booth*
Loaned by Underwood Typewriter Co., Inc.
Exhibited by Harry C. Michaels Company

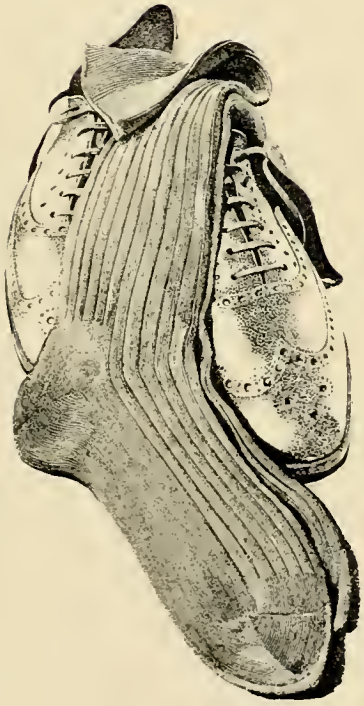
ESTEY ORGAN—*Franklin Booth*
Loaned by Estey Organ Co.
Exhibited by Calkins & Holden, Inc.

MAZDA—*Hugh Ferriss*
Loaned by Edison Lamp Works of General Electric Co.
Exhibited by Barton, Durstine & Osborn, Inc.



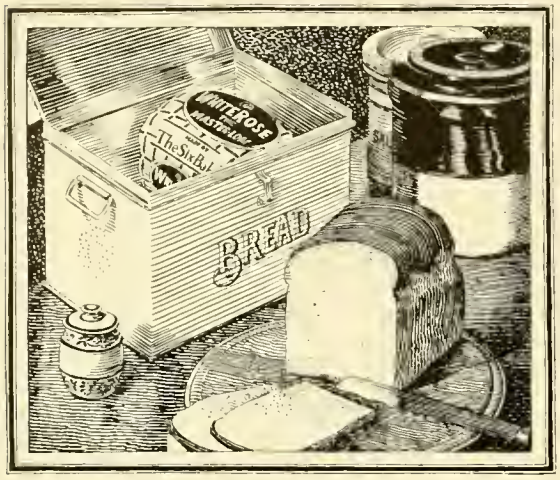
COMMUNITY PLATE—*Guido & Lawrence Rosa*
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co., Inc.

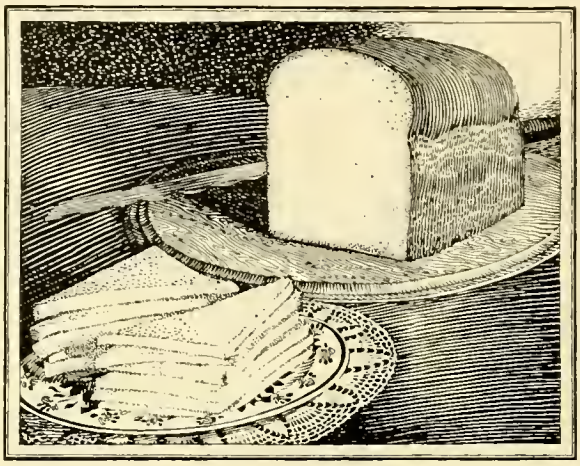
HEINZ 57 VARIETIES—*Rutherford Boyd*
Loaned by H. J. Heinz Company
Exhibited by Calkins & Holden, Inc.



NOTASEME HOSIERY—*Rutherford Boyd*
Loaned by Notaseme Hosiery Company
Exhibited by Street & Finney, Inc.

VELVET TOBACCO—*Sidney E. Fletcher*
Loaned by Liggett & Myers Tobacco Co.
Exhibited by The Richard A. Foley Advertising Agency, Inc.





WHITE ROSE BREAD—*Rutherford Boyd*
Loaned by Massachusetts Baking Co.
Exhibited by J. Walter Thompson Co.

ADVERTISEMENTS

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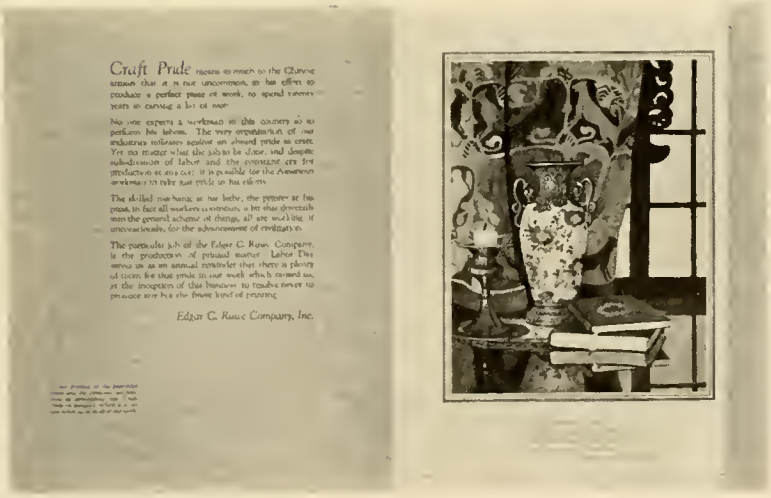

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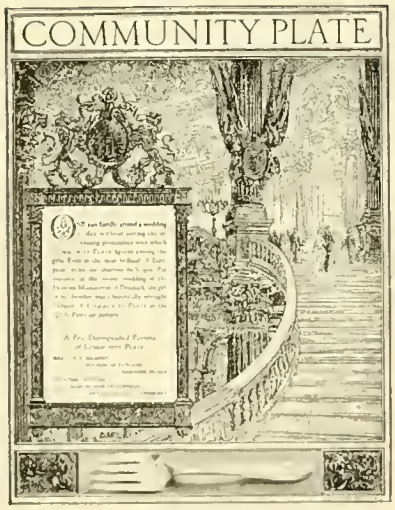
COMMUNITY PLATE
Coles Phillips
Loaned by Oneida Community, Ltd.
Exhibited by The Patterson-Andress Co.



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When Two Leading American Dentists Developed a Dentifrice for the Ladies of the Court

How They Showed the World the Prime Essential of Tooth Lustre

ONE was an American from Maine, who was dentist to a European Court for more than a generation—a constant, courtly but dominant.

The other was a leading dental scientist and bacteriologist of international reputation. It was this scientist who discovered and isolated the germs. He died before the World War ended, but his books are still standard text books in the one dental colleges.

Members of an Illustrious Coterie

The two great were members of that historic coterie of American dentists of whom it is said that "no matter what otherwise came from the counsels of the Kings and Premiers who ruled Europe, these Americans kept those mouths in order."

These two leaders in dental thought habitually wrote prescriptions for ladies of the court, court functionaries, and other prominent patients.

From this experience, and after years of joint laboratory work, they finally evolved the Formula of Kolynos Dental Cream. This formula was presented to the dental world, by one of those men, in a paper read in London before The American Dental Society of Europe.

The formula has since repeatedly published in leading dental and medical journals. For the first time in the history of dentistry, it was shown that grit in a dental preparation was not only unnecessary, but to be severely condemned, and that the elimination of mouth bacteria was the prime essential of tooth lustre and mouth hygiene.

Dentists and Doctors

This prescription—the formula of Kolynos, is today known to and respected by dentists and physicians the world over.

The dazzling of the fairy film by Kolynos Dental Cream, the elimination of mouth bacteria, the polishing of teeth without the use of grit, are today a familiar story to dentists.

Because of the hygienic mouth conditions which it produces Kolynos Dental Cream has been exceedingly useful to professional men, hospitals and health boards in all enlightened countries. It is also used and prescribed by leading dental surgeons to their customers of prosperity.

This Kolynos Dental Cream, first developed for the ladies of the court and used by those in preserve the brilliant lustre of their teeth, has become a world-wide necessity—it being extensively sold in seventy-five countries.

Use Kolynos at least twice a day according to directions. Have lustrous teeth and mouth happiness, knowing that scientific sincerity is back of the preparation now are using.

The Kolynos Company
New Haven Conn. U S A

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The final touch of beauty—
BRENLIN
SHADE
How you can enhance the appearance of your home with this rich, long wearing window shade material

LIKE the last soft touch of color in a painting, a window may produce the effect exquisite or an interior or inexpertly shaded and determined, it may impair greatly the charm of an otherwise beautiful room.

A window shade is an area of mild color large enough to matter greatly, it also matches the light that finds the room. Marvels may be wrought with it—and so simply.

Brenlin, in a wide range of color tones from warm soft tints to cool restful tones enables you to attain that perfect harmony—the color that is the final touch of beauty in a room.

And the rich beauty of Brenlin is lasting. It is made carefully by hand—fashioned and tested by experts for finish, appearance, long wear and smooth operation. Without a particle of clay or chalk filling, it will not crack, wrinkle nor show pinholes. Such causes fade or mar water spots. The strains of daily usage cannot mar the fine lustre of Brenlin, it will outwear two or three ordinary window shades.

For perfect color harmony with both the outside and inside of your home, get Brenlin Duplex or in a different color on each side—any combination of colors.

How to shade and decorate your windows correctly—Free

Send for this valuable and instructive booklet. Actual samples of Brenlin in several colors come with it.

For windows of less importance, Carnaby or Rogers shades will give you the best value in shades made the ordinary way.

The Chas. W. Breneman Company, Inc
CINCINNATI, OHIO

HAND MADE
Brenlin
the long-wearing
WINDOW SHADE *material*

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The importance of correct window shading in the home beautiful

—How you can attain perfect light and color harmony with Brenlin

THE charm of any beautiful room is largely in the handling of its windows. Remove the shades and hangings—what happens is wrought!

Your windows are yours to use. And more important—they are to men's with shape and color and light—to use your home acquire individually a new beauty in the glow of lovely windows.

Everywhere there is a new interest in the possibilities of correct window shading. Women of late are achieving wonderfully charming effects with new colors and new textures. You can make your windows beautiful—easily and inexpensively.

As to shading, that most important feature of window decoration, Brenlin leaves nothing to be desired.

In a wide range of color tones, from warm soft tints to cool restful tones, it enables you to attain that perfect color harmony and charm.

And the rich beauty of Brenlin lasts. It is made by hand—fashioned and tested by experts for finish, appearance, long-wear and smooth operation.

Brenlin, shade without a particle of chalk or clay "filling" will not crack, wrinkle, or show pinholes. The hottest sun cannot fade it nor water spot it. The strains of daily usage cannot mar the fine lustre of Brenlin—it will outwear two or three ordinary window shades—it will wear two seasons where the ordinary shade lasts one.

For perfect color harmony with both the outside and inside of your home, get Brenlin Duplex with a different color on each side—any combination of colors.

Look for the name Brenlin perforated on the edge. If you don't know where to get that long-wearing window shade material, write us we'll see that you are supplied.

How to shade and decorate your windows correctly—Free

If, after your copy of this booklet and material based on how to increase the beauty of your home and window shading and decorations of your windows. Send for it. At least one pair of Brenlin in several colors and color tones.

For windows of less importance Carnaby or Rogers shades will give you the best value in shades made the ordinary way.

The Chas. W. Breneman Company, Inc. Cincinnati, Ohio—The oldest window shade house in America.

Factories: Cincinnati, Ohio, and Camden, N. J. Branches: New York City, Philadelphia, Chicago, Dallas, Los Angeles, Portland, Ore. Dealers: Look for shades made and from material of the J. C. Wagner Co.

HAND MADE
Brenlin
the long-wearing
Window Shade material

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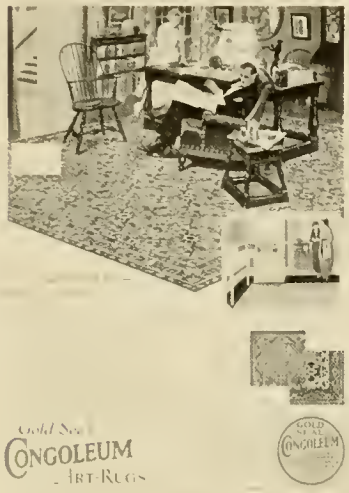

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There is a true Aristocracy in all the works of man some being flimsy and poor and others good and satisfying

The Royal Typewriter is so called because it is Royal. Royal by the best right and title—that of Quality

The true meaning of Aristocracy is the rule of the best

And in the only true Aristocracy—the Aristocracy of Achievement—the best is the Royal

ROYAL TYPEWRITER COMPANY, INC.
364-366 Broadway, New York
Branches and Agents in all cities

"Compare the Work"

ROYAL

TYPEWRITERS

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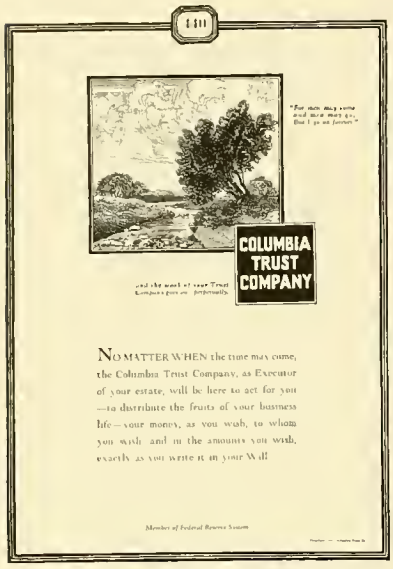

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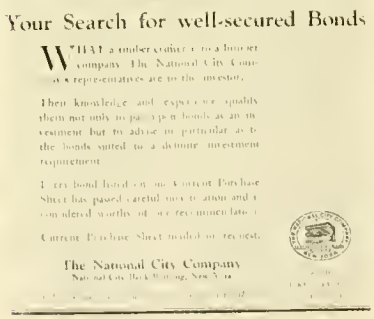

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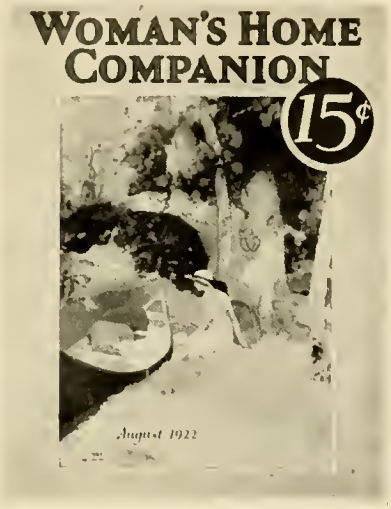

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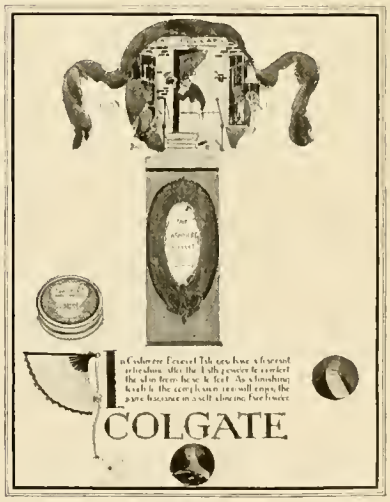

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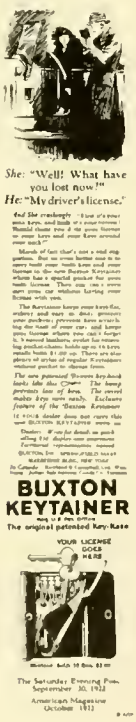

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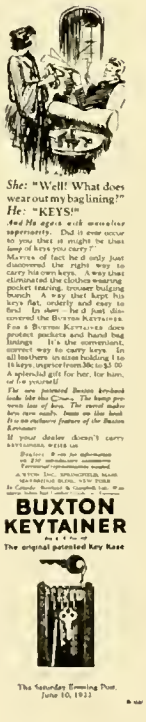

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A luxury that was new even to Chicago

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Pleasure and safety are doubly assured with the powerful and sustained ignition current of the Columbia "Hot Shot" Dry Batteries on board. The "Hot Shot" is universally used for motor boat ignition and lighting because it gives more power, lasts longer, and is obtained everywhere at low cost

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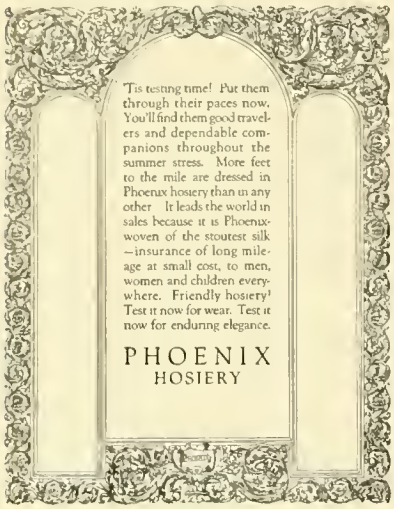

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ALL YOUR LIFE you have bought things by the trademark * * * shoes, food, machines, clothing, for a trademark guarantees good faith, fair value, satisfactory service. Has it occurred to you that so intangible a thing as fire insurance can be bought in exactly the same way?

The trademark of the Hartford Fire Insurance Company is stamped on every policy. For more than a century it has signified financial stability and business integrity. In all that time the company whose mark it is has never failed to fulfill a promise. By this mark you can identify truly sound indemnity against loss by fire.

Hartford Fire Insurance Company
Hartford, Conn., U. S. A.

The Hartford Fire Insurance Co. and the Hartford Accident and Indemnity Co. write practically every form of insurance except life

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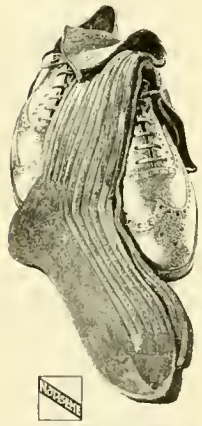
OWL CIGAR—*W. Seaton*
Loaned by General Cigar Co.
Exhibited by Frank Seaman, Inc.



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INDUSTRY and Progress are crushed by Fire's relentless feet. Its pathway is marked by smouldering ruins, halted production, and lost revenue. Fire dangers always threaten but may be largely eliminated when proper precautions and care obtain.

The Hartford Fire Insurance Company offers to make good the loss of property or of its use when caused by fire. Business quickly resumes its regular course when protected by a "Hartford" policy.

In addition the "Hartford" gives the service of trained fire prevention engineers to policy-holders who are willing to co-operate in eliminating fire dangers.

There is a "Hartford" agent near you. Ask him for information or write directly to the Company.

Hartford Fire Insurance Co.
Hartford Conn.

The Hartford Fire Insurance Co. and The Hartford Accident and Indemnity Co. write practically every form of insurance except life

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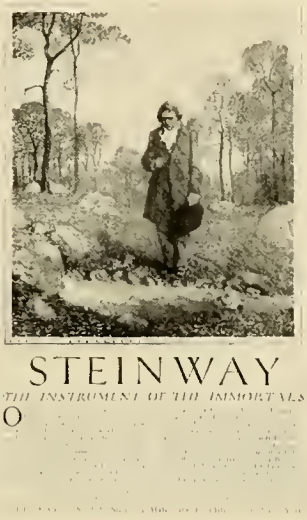

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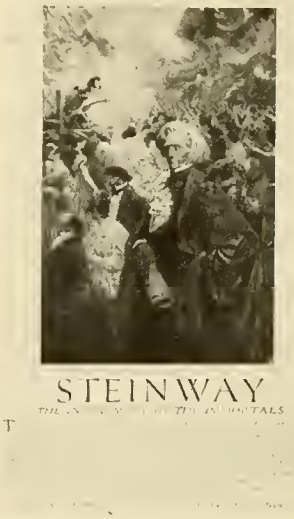

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Do your kitchen work the "Sellers" way

You have seen some women who always look bright and cheerful in their kitchens—who sing while they work.

You have seen others with the look of slaves—DRIVEN by their work—unhappy, tired, bored.

Which are you today? Which will you be tomorrow and the days that follow? The choice is in your hands.

If you want to be driven by your work, just continue to use the old time, laborious methods.

But if you want to be happy in your kitchen, if you want to end the day serene and untired, do your kitchen work the "Sellers" way—have a beautiful Sellers at your right hand.

The Happy, Modern Way

Think of the work and energy a Sellers will save you. Think of the hours you can have for other things. Everything in the Sellers Cabinet is scientifically arranged. Due to special features, all your work is simplified and quickened.

You have, for example, the original Extending Table Drawer Section, the only Automatic Flowering Flour Bin, the Automatic Base Shelf Extender, the beautiful, white Porcelain Work Table, the Invisible Dust Proof Base To go underneath the Porcelain Work Table, the Silverware Drawer, Ant Proof Casters; Sanitary Glass Drawer Pulls, Oil Hand Rubbed Finish, Patented bag less Drawers, Dovetail Joint Construction, Sanitary Leg Base, Roll Curtain, Roller Bearings on Work Table, and many others.

Then there is an abundance of shelf space for dishes, food stuffs, utensils, linen, dish towels, condiments and so forth—all at your fingers' ends—all helping to make your work less tiring.

It Is Easy to Own One

Why spend long hours in your kitchen when you can have the labor saving equipment? The Sellers with all its up-to-date conveniences costs no more than any good cabinet. Most dealers will accept a small payment down and arrange the balance to suit your income. If you do not know the dealer who features the Sellers in your town or city, write us for his name. We will include, FREE, a copy of our beautiful Blue Book which pictures and describes the cabinets and their features.

Modern kitchen plans—sent free upon request.

G. I. SELLERS & SONS COMPANY, ELWOOD, INDIANA

Canadian Branch—Sellers Kitchen Cabinets, Brantford, Canada

If you build or your architect is planning your home be sure to include a Sellers. It costs per square foot more than a good kitchen cabinet, but it is a small investment that a dollar's worth for a dollar and its value is more than half as much.

The Sellers Automatic Flowering Flour Bin is Control drawer to work the empty sifter. Filled with your flour. Saves lifting and dangerous bending.

SELLERS

THE BEST SERVANT IN YOUR HOUSE

Another two-page two-color advertisement which will appear in The Saturday Evening Post November 4th

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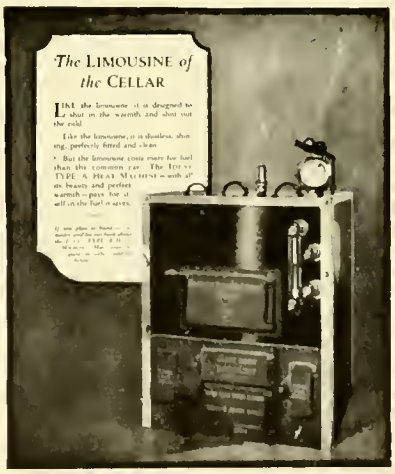

The LIMOUSINE *of the* CELLAR

LIKE the limousine, it is designed to shut in the warmth and shut out the cold.

Like the limousine, it is shoulless, shining, perfectly fitted and clean.

But the limousine costs more for fuel than the common car. The IDEAL TYPE A HEAT MACHINE—with all its beauty and perfect warmth—pays for itself in the fuel it saves.

If you plan to build—or remodel and be sure fresh air—the IDEAL TYPE A HEAT MACHINE—with all its beauty and perfect warmth—pays for itself in the fuel it saves.

AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

104 West 42nd Street, New York — Dept. 30 — 413 So. Michigan Avenue, Chicago

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THRIFT!

Benjamin Franklin [illegible] TYPE A Heat Machine [illegible] perfect heating equipment [illegible] sub-zero!

The American Radiator Company has [illegible] Institute of Thermal Research. [illegible] a long procession of [illegible]

AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

104 West 42nd Street, New York — Dept. 30 — 413 So. Michigan Avenue, Chicago

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CHEER!

[illegible] A Heat Machine [illegible] what [illegible] the fireplace failed to do. It gives the whole house with its genial warmth, and pays for itself in the fuel it saves.

But good cheer is as great as it is [illegible] and comfort a thousand times greater.

In the house where an IDEAL TYPE A Heat Machine [illegible] Guaranteed Book describing the IDEAL TYPE A Heat Machine.

104 West 42nd Street, New York — AMERICAN RADIATOR COMPANY — 413 So. Michigan Avenue, Chicago

IDEAL Boilers and AMERICAN Radiators for every heating need

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Specially priced for one week
April 24 to 29
This family carton of Wool Soap

Advantages of this special offer to mothers

The special price advantages are making on the family carton of Wool Soap continues for one week only. Don't forget the dates April 24-29. You can get it at your dealer's—anywhere. Just ask him to send it out. Telephone him today.

If your dealer does not have this carton in stock send us his name address and a check or money order for $1.65 and we will see that you are supplied.

Remember—this offer holds good for one week

The ideal soap for children's use

Skin and baby specialists place great emphasis on the necessity of a pure soap for children's tender skins. They say that mothers cannot be too careful about this one bath necessity.

A child's skin is so sensitive that it is easily irritated and coarsened if too strong soap is used. Only a mild, pure soap, suited to the wonderfully delicate requirements of tender young skin should be used.

Wool Soap is ideally made for children's use.

W O O L S O A P

A Fleecy Lather For Children's Skins

Page 58

MASTERY

To the god of fire the savage bowed down, he worshipped its comfort and dreaded its power.

Each step in man's progress has been marked by an increased mastery over fire. Harnessed to engines it has learned to labor, imprisoned under boilers its destructive heat has been transmitted into health-giving warmth.

In this drama of mastery the Laboratories of the American Radiator Company have played a vital part. Out of them has come a long procession of better boilers, culminating in the IDEAL TYPE A HEAT MACHINE.

By this invention fire is made to work for human comfort more perfectly than fire has ever worked before. The manner in which the average home has been completely transformed.

AMERICAN RADIATOR COMPANY
104 West 42d Street, New York Dept. Q-50 818 So. Michigan Avenue Chicago

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RECOMPENSE

The Old World gave us the Pilgrims, and on our bleak shores half of them died the first winter from exposure.

The New World has made recompense. Back to the Old World it has sent the most perfect heating equipment which Science has developed, including the famous IDEAL TYPE A HEAT MACHINE.

American Radiators warm the Bank of England, Westminster Abbey and hundreds of famous European structures.

From the shores that once were cold and bleak warmth has been sent around the world.

AMERICAN RADIATOR COMPANY
104 West 42nd Street, New York Dept. Q-50 818 So. Michigan Avenue Chicago

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ARMOUR'S STAR HAM—*Frank Dillon*
Loaned and exhibited by Armour & Co.

ARMOUR'S LEAF LARD—*Frank Dillon*
Loaned and exhibited by Armour & Co.

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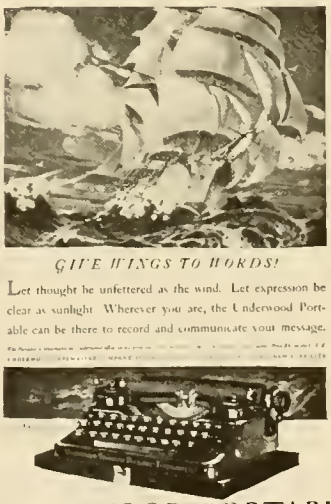

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The finest buildings *have* Good Hardware

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The man in the engine room
—*an appreciation*

As WE GO through the plants of the country, we come in contact with thousands of engineers — the human "prime movers" of American industry.

Far removed from the pleasant executive offices and the neat surroundings of the white-collared office force, we find him in remote sunless places, often under ground.

His work is not spectacular but his responsibilities are great.

If his steam cylinders develop sounds which his trained ears detect as fore-runners of trouble—or, if an assistant reports that an over-heated bearing has slowed down an important machine, he is the one who must know what to do and how to do it.

He is quick to appreciate that the profits of the business depend upon operating costs—that low operating costs are possible only when each engine and machine in his care is running at its best.

We often see him at the frame-work of a pet engine and say with a smile of pride, "She is running sweet, now."

He is the man who welcomes a Lubrication Audit—for he realizes more completely than any man in the plant the practical relation between Correct Lubrication and operating economy.

If you are interested in reducing operating costs in your plant we suggest that you bring the advantages of a Lubrication Audit to the attention of the proper official in your company.

A request to our nearest branch office will bring you full details about a Lubrication Audit without any obligation on your part.

GARGOYLE

Lubricating Oils

A grade for each type of service

VACUUM OIL COMPANY

THE

Lubrication Audit

EXPLAINED STEP BY STEP

(In Condensed Outline)

INSPECTION: A thoroughly experienced Vacuum Oil Company engineer turns in conjunction with your plant engineer or superintendent makes a careful survey and report of your entire mechanical equipment and operating conditions.

RECOMMENDATIONS: We enter profits, in a written report, the treatment and correct application of the oil for the efficient and economic operation of each engine and machine.

This report is based on:

(1) The inspection of the machines in your plant.

(2) Your operating conditions.

(3) The 40 years of lubricating experience with all types of machinery, of engineers and all kinds of operating conditions throughout the world.

(4) The outstanding experience in manufacturing oils for every lubricating need.

CHECKING: If following our recommendations in this audit, you install our oils, periodical checks will be made to check up the continuance of the desired results.

For the above easy service address our nearest branch office.

Domestic Branches

New York	Chicago
Chicago	Detroit
Boston	Indianapolis
Philadelphia	Minneapolis
Pittsburgh	Des Moines
Buffalo	Kansas City, Kan.
Rochester	Dallas
Albany	

VACUUM OIL COMPANY

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TWIN COMPACT—*C. H. Taffs*
Loaned by Richard Hudnut
Exhibited by
James Advertising Agency, Inc.

Aladdin Had His Lamp—
You Have Your Telephone!

Aladdin and his wonderful lamp were the prototypes of you and your telephone.

You remember the story. Aladdin had but to rub his lamp, and let a genie fall him down instantly wherever he wished to be.

The modern genie of the telephone, at command, carries your voice practically anywhere in the United States.

He never sleeps; he never tires. He is always at your elbow, ready and eager to help you conserve your time, make more money, and live a fuller life.

He is your most useful servant

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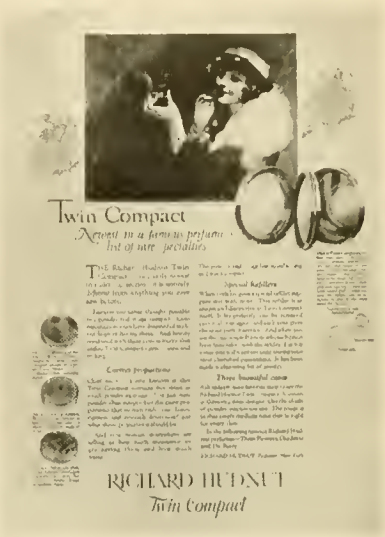

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Will she be admired
for her beautiful hair?

PACKER'S TAR SOAP

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Strangers' eyes, keen and critical—
can you meet them proudly-confidently-without fear?

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Nothing quite effaces
that momentary disappointment

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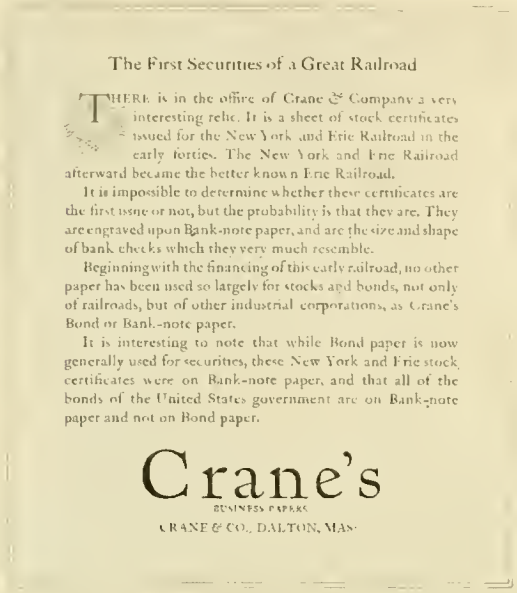


The First Securities of a Great Railroad

THERE is in the office of Crane & Company a very interesting relic. It is a sheet of stock certificates issued for the New York and Erie Railroad in the early forties. The New York and Erie Railroad afterward became the better known Erie Railroad.

It is impossible to determine whether these certificates are the first issue or not, but the probability is that they are. They are engraved upon Bank-note paper, and are the size and shape of bank checks which they very much resemble.

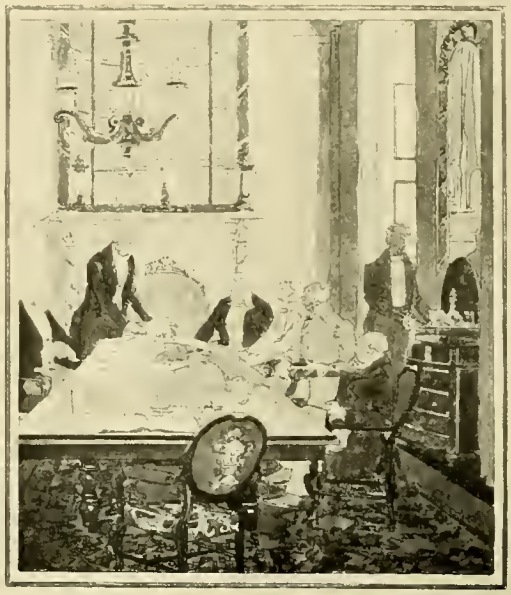
Beginning with the financing of this early railroad, no other paper has been used so largely for stocks and bonds, not only of railroads, but of other industrial corporations, as Crane's Bond or Bank-note paper.

It is interesting to note that while Bond paper is now generally used for securities, these New York and Erie stock certificates were on Bank-note paper, and that all of the bonds of the United States government are on Bank-note paper and not on Bond paper.

Crane's

BUSINESS PAPERS

CRANE & CO., DALTON, MASS.



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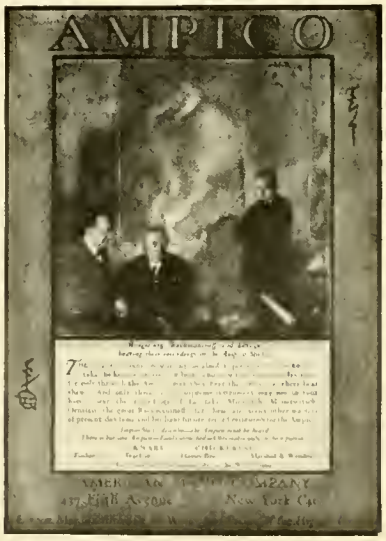

AMPICO—*C. C. Beall*
Loaned by American Piano Co.
Exhibited by Bricka-Ford Co.

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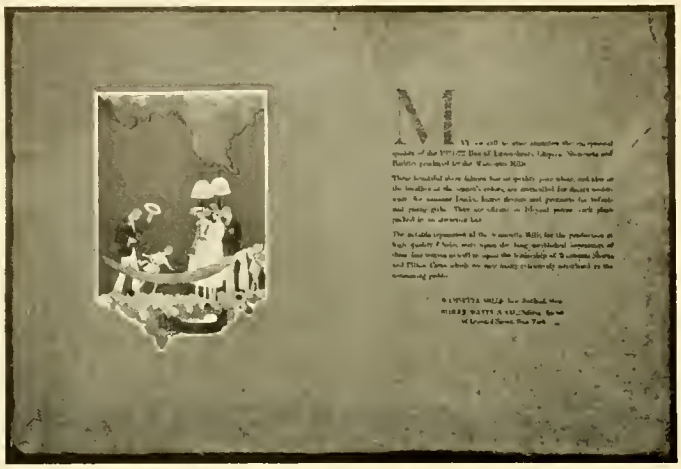

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TIRES OF DISTINCTION

THE B. F. GOODRICH RUBBER COMPANY

GOODRICH
SILVERTOWN
CORDS

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THE RIGHT HAND OF INDUSTRIAL PROGRESS

NOTHING has ever contributed more to industrial progress than the process of welding and cutting metals by Oxygen and Acetylene.

The terrific heat of the oxy-acetylene flame 6300° Fahrenheit, harnessed and controlled by the oxweld ing torch, has given American manufacturers absolute mastery over Nature's most stubborn elements.

The application of oxwelding and cutting to production problems invariably results in improved products and increased output at greatly reduced costs that is why the process has become a vital and indispensable factor in thousands of manufacturing plants engaged in practically every industry throughout the country.

By building up worn or defective parts, remaking cracked and broken machinery and forestalling breakdowns by timely strengthening of weak sections oxwelding has also done away with enforced delays removed the necessity of expensive repair shops and eliminated scrap heaps.

Portable, instantly accessible and never failing, the Oxwelder's torch is as necessary to modern business as the telephone.

Oxweld Service Engineers, stationed in more than fifty centrally situated cities, will gladly visit your plant to demonstrate the application of the process to your problems of production and reclamation.

Write, wire or telephone to the nearest address below for immediate attention.

An illustrated book "Oxweld Can Do It!" will be sent on request. It tells what oxwelding is doing for others and it will interest you.

OXWELD ACETYLENE COMPANY
NEWARK N J CHICAGO SAN FRANCISCO
Sales Representatives to the Principal Cities of the World

MAGAZINE ADVERTISEMENT—*Herbert Meyer*
Loaned by Union Carbide Co.
Exhibited by Wm. H. Rankin Co.

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It need no longer be unpleasant to remove hair

A depilatory with a new quality—pleasant to use

By Ruth Millar

What! you say, "a pleasant way to remove hair? An agreeable way of doing this disagreeable thing?"

Yes. For whether we admit it or not, we women do our share this one little phase of the toilette. It is only because we dislike more the sight of the offending hair that we submit at all.

Women appealed to us, to specialists in the underarm toilette, for a method, simply safe and effective, that would be as dainty and pleasant to use as a fragrant talc or toilet cream.

One woman's letter was typical. "You understand and share our instinctive revolt to sharp, blunt, coarse razor methods, our reluctance to use scrapes, irritating chemicals, they are messy, unpleasant and often injurious to the skin."

After long experiment, the chemists in the Odorono Laboratories found a new way that is dainty, pleasant, efficacious.

The Odorono Company's Depilatory allows every trace of hair almost instantly. And yet it is so cleanly and harmless to pure soap-soda, giving never a twinge of irritation to tender skin.

And what a joy it is to use! Delicately aromatic and scented, it is as pleasant to use as a fragrant toilet water. A new quality, indeed, in a depilatory—this sweet-scented deodorant!

With the Odorono Company's Depilatory this phase of the underarm toilette has lost its unpleasantness. Try it and see how thoroughly, neatly and pleasantly it can be done. At all toilet counters, 75c, or sent by mail, prepaid, on a sample will be sent on receipt of 6c in stamps or coin. Address Ruth Millar, The Odorono Company, 000 Blair Avenue, Cincinnati.

The ODO-RO-NO Company's Depilatory

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Reprint from WOMAN'S HOME COMPANION SEPTEMBER 1922

Satisfy that hankerin' for the old-time maple taste

PANCAKES—and maple syrup! The old-time breakfast! Doesn't the very thought of it make you hungry!

The pancakes you'll have tomorrow morning. But the syrup, syrup with the real sun-some maple taste—how about that? You haven't had it for a long time, have you? And you're hankering for it!

Well, tomorrow morn ng you can have it. It's at your grocer's in a quaint log-cabin-shaped can.

Maple! Remove the cap and see what wonderfu fragrance is released to you. It's as if you were back again in the old sugar bush when the sap was "boilin' down" . . . . . at night!

One whiff of Log Cabin is sweetness—and your mouth will water for the taste

Let your tongue tell you

Pour from the can a luscious spoonful of this syrup and put it on your tongue. Let it linger there. Maple! Sure as you're alive, it's the old-time taste!

It was for you and millions like you who, fa from the favored localities where the sugar maples grow, still crave the taste of maple—for you that P. J. Towle, back in the 80's, perfected Log Cabin Syrup.

And it was a perfecting work, for he knew from boyhood experience in the sugar camps that maple syrup is variable in quality

He sought to keep in all hat produces the mellow flavor that "old-timers" got in syrup from first-run sap.

Absolute purity, clear golden color and easy-flowing "body"—these, too, he set as his goal. And this is what he did.

How Log Cabin Syrup gets its rich, unvarying flavor

He combined the choicest of New England maple with the best from Canadian groves, got the real sugars of maple in which the flavor is most intense. And he blended with this just enough pure sugar of cane—nothing else—to mellow and enhance that delicious maple taste.

With a special refining process he found it possible to get always a uniform maple taste.

Log Cabin Syrup spring instantly into favor. Today it is the "Standard from Ocean to Ocean."

Tomorrow morning, have pancakes or waffles—with Log Cabin Syrup. Revel, as did the children of Colonial days, in the richness of the maple taste

Let Log Cabin put new delight for you in hundreds of dishes from breakfast cereals to supper dessers the whole year around. Fritters, French toast, baked apples, candied sweet potatoes, puddings, cake frostings, ice cream and candies—all call for it.

'Phone your grocer now for a can of Log Cabin. Genuine Log Cabin Syrup, remember, comes only in log-cabin-shaped cans. 3 sizes.

THE LOG CABIN PRODUCTS COMPANY
St. Paul, Minnesota—the center of North America
St. Louis, Missouri—home the largest maple forests

Maple Nut Frosting

Boil 1 cup Log Cabin Syrup, 1 egg white, 2 tbs. water, 1 tsp. vanilla, 1 tsp. lemon juice, 1 dash salt, 1 tsp. baking powder, 1 tsp. cream of tartar, 1 tsp. butter, 1 cup chopped nuts. Place over boiling water and beat until thick and spreadable. Place over boiling water 7 min. Remove and continue beating until spreadable. Add nuts. Spread on cake.

Toule's LOG CABIN Syrup
In the log-cabin-shaped can—3 sizes

© 1922 The Log Cabin Products Co.

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Reprint from WOMAN'S HOME COMPANION NOVEMBER 1922

In each cabin—a goodly supply of maple

STACKS of "flanned cakes" in seas of syrup—syrup with wholesome, wonder sweetness! Corn meal mush fried brown and served with it. The flavor of every pudding treat. *Maple!*

So it was in the old days. And so it is today in thousands of homes!

Wherever you live you can get syrup with the real old-time maple taste

Right now it's at your grocer's in containers exactly suited to it—in log-cabin-shaped cans.

It's Log Cabin Syrup, pure, wholesome, rich with that most exquisite of flavors—real maple

How Log Cabin Syrup gets its rich, unvarying flavor

P. J. Towle, who first made this syrup back in the 80's, knew what you know if you've ever lived on the "maple country." He knew that maple syrup is variable in quality, that the time of season the sap is boiled makes a difference in the flavor, that how the sap is handled also makes a difference.

He sought to keep in all his product the mellow flavor that "old-timers" got in syrup from first-run maple sap

Absolute purity, clear golden color and easy-flowing "body"—these, too, he set as his goal. And this is what he did

He combined the choicest of New England maple with the best from Canadian groves, got the real sugars of maple in which the flavor is most intense. And he blended with this just enough pure sugar of cane—nothing else—to mellow and enhance that delicious maple taste.

With a special refining process he found it possible to get always a uniform maple taste.

Log Cabin Syrup is syrup clear and golden in color, absolutely pure, and of just the right consistency for table use. Log Cabin Syrup spring instantly into favor. Today it is the "Standard from Ocean to Ocean."

Give ordinary foods a wholly new delight

'Phone your grocer now for a can of Log Cabin Syrup. Try it on pancakes or waffles tomorrow morning. See what *flavor* it gives them! Put a little on the children's breakfast cereals—and forgive them if they smack their lips.

The puddings you make, the cake frostings and candies—give them the maple taste that everybody loves.

You can do it easily, inexpensively, for in each log cabin can there is a goodly supply of maple.

Genuine Log Cabin Syrup comes only in log-cabin-shaped cans. There are three sizes

Log Cabin Pop-Corn Balls

Boil 1 cup Log Cabin Syrup and ½ cup water until a little hard when dropped from a spoon. Add 1 quart of popped corn and stir to coat.

Log Cabin Sweet Potatoes

Cut canned sweet potatoes in half lengthwise and fry in buttered baking dish, sprinkle with salt and pour over them Log Cabin Syrup. Cover with a layer of marshmallows. Place in oven and bake until marshmallows are lightly browned. Serve hot.

Write today for card set of 24 new and delightful Log Cabin recipes. Send free. Address, Dept. O.

THE LOG CABIN PRODUCTS COMPANY
St. Paul, Minnesota—the center of North America
St. Louis, Missouri—the center the old Maple Forests

Toule's LOG CABIN Syrup
In the log-cabin-shaped can—3 sizes

© 1922 The Log Cabin Products Co.

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AMERICAN STEEL FOUNDRIES

NEW YORK CHICAGO ST. LOUIS

AMERICAN STEEL FOUNDRIES

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I AM sometimes perfectly exasperated by the *things* people keep on advertising and the good money spent on "ticket and barred window" illustrations.

Mural Advertising was conceived not to sell lithography successfully—that's the ticket, the merest piece of paper or cardboard—but to create with lithography something that would sell sandwiches and soap and motor cars. That's the end of my journey.

Do you advertise your *product?* Or *what* your product will do?

Do you advertise it as if it were worth something *intrinsically?*

Or do you advertise the joy or comfort, the pleasure or convenience, the relief or economy, the *use* of it will bring?

Do you advertise a deviled ham sandwich as though it were a pearl necklace? Do you advertise a cake of soap as though it were a reliquary?

Or do you advertise as the French railroads do?

If you owned a railroad in France and had tickets to sell, would you advertise tickets?

Or Chateaux, the beauty of the Loire, Romance, History, Art, the Renaissance itself?

Is your advertising selling the journey and the end of the journey?

Or do you still sell the ticket and use a barred window for an illustration?

Where does the ticket you sell take one to?

Does your advertising make this unmistakable and inviting?

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THE TICKET OR THE JOURNEY'S END

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Junking the guns you ordered muzzled

When Secretary Hughes, speaking for you, electrified the world with his proposal to begin now the junking of the world's battleships, was it all talk?

Has anything actually been done?

This time, was the voice the voice of Esau but the hands the hands of Jacob?

Eight months have passed since that memorable day. Edward A. Moschamp has been looking at the junk shops and fence corners for the remains of scrapped battleships. He has searched the records to find out how America, England and Japan are keeping faith with you on the 3-3-3 treaty.

What he discovered will surprise you, and give you again a thrill of hope that you and your children are going to work out the way to end all war.

Again Collier's readers is more than a million honest men are thrown into effectively the prying the drama of current events. For it was they who, "unreal," as Cicero said, "by a common sense of right and a consciousness of intrinsic," restored White House and State Department with demands for definite action on the limitation of armaments.

Read "Honorably Discharged," by Edward A. Moschamp.

In this week's
Collier's
THE NATIONAL WEEKLY
on all news stands TODAY
the copy 5¢
The Crowell Publishing Co., 416 Fourth Ave., New York

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For Christmas hospitality—Premium Ham

Christmas—and on the table, decked out for joyous feasting, a Premium Ham, golden-crusted with brown sugar, steaming fragrant, its fat still sizzling from the baking. What a dinner for a holiday!

The recipe below tells you just how to make it. It's a special way that keeps in throughout the baking all the flavor-laden juices that make Premium Ham so highly prized.

This unusually delicate flavor that juicy tender texture you get only in hams with the Premium Brand—hams that have been carefully chosen, given a sweet mild cure and made still more piquant by hanging in the smoke from slow burning hardwood fires.

Buy a whole Premium Ham this year. Let it help you express the generous hospitality of Christmas time.

Swift's Premium Ham and Bacon

Swift & Company
U.S.A.

Page 21

"Controlled Heat"
-at a touch of your finger

Twice of the day, confident of being able to prepare easily and accurately the food on each meal.

In the morning. Baby's milk. Touch the handle of the regulator right and a moment later is made. Seven, eight hour-long programs are kept you want.

Long supper was a grill. A touch of your finger. Have a steak, chops, fish, fowl, or a dish of vegetables. Serve right upon completion. No hour wasted. The chafing dish is

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Main Office and Factory, Westfield, Conn.
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Equipment Dealer

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HOFFMAN EQUIPMENT
~for Vapor heat control

Saturday Evening Post, June 10, 1922

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They are unmistakably the shoes of a gentleman, both, in smart appearance and in the rugged serviceability which every sensible man demands. Their amazing capacity for wear makes them ultimately the least costly you can buy.

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The Easter breakfast—Premium Ham and eggs

Brookfield eggs served with a tender slice of Premium Ham—fried without parboiling so that not a bit of its wonderful flavor is lost! Of all the delicacies that make Easter breakfast especially delightful in all parts of the world, nothing is more appetizing, more satisfying than this distinctively American dish. Each slice of Premium Ham is a masterpiece of delicate flavor. Fine meat from tender young pigs—cured in a special sweet mild cure and given a delightful tang by hanging over the smoke of hardwood fires—such is Premium Ham.

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Swift & Company
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China Services for Autumn Entertaining

With the beginning of another season in town, with the round of luncheons, teas and dinners it is natural that hostesses should turn a critical eye over their table equipment.

To aid them in repairing any deficiencies as are arising this September a month of shows and in our third floor we will find every kind of china service proper according to the fair prices for which Ovington's have been known for three generations.

Dinner sets, tea sets, coffee sets, breakfast sets, salad sets—items for every and any occasion is here at New York's greatest china shop ready to the luncheons Autumn brings.

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"The Gift Shop of Fifth Avenue"
FIFTH AVENUE AT 39TH STREET

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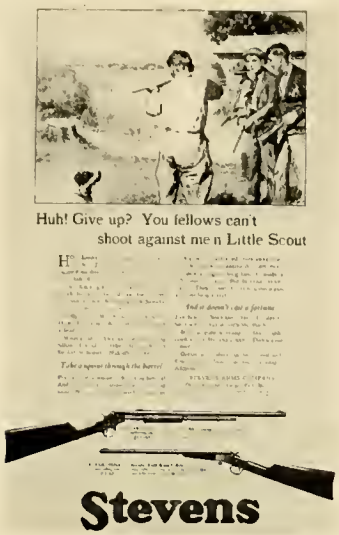

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